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THE ETUDE.

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Musical Items.

It is said the boys most used in composition are C. G. and F major, because they suit all instruments better.

HARRY SCHMIDTICK, the eminent violinist and teacher, long connected with the Leipzig Conservatory, has settled in New York.

A curious instrument has been invented which extracts all the tones of the scale from a gas flame. It is called a phonophore.

REINHOLD'S new ambitious opera, "Baloo and Ganga," is to be given here under the joint management of the Auguste House and Augusta Daly.

LEONARD SCHAFFNER, the New York conductor, has recently been sick, but enjoyed a pleasure granted to her few. He went to our city and was gratified by publication in the Chicago Tribune.

WAGNER was being employed in the factory of a New York piano manufacturing firm for some time, till sufficiently rested. They are the best wages known in this country.

THOMAS MANNARD gave Wagner's "Tristan und Isolde," "Ring," and "Die Walküre," three performances at the Academy of Music in Philadelphia, on March 1st, 2nd, and 3rd.

THOMAS MANNARD engaged as conductor at the Academy of the German Gymnasium of Philadelphia, where he is to give the largest number of musical performances in this country.

EDWARD PARKER, the pianist, who has been often to our city as an invited guest at public. His appearance with the Philharmonic Orchestra in Chicago with a voice somewhat hoarse. It is to be regretted this will be difficult in other opportunities.

MR. WALTER DAMROD is achieving a well-earned success with his scenes of German opera. He undertakes it alone and in the face of much opposition, but is now being greeted with full houses. The performances are of high character.

BENNO OSCAR KLEIN's opera "Kenilworth" (words by William Mueller) was so successful at its first performance in Hamburg a few days ago, that Count Hochberg, the intendant of the Court Opera at Berlin, accepted it for production at that establishment.

The International Trade Exhibitions to be held in Royal Agricultural Hall, London, Eng., from June 18th to the 21st, has sent one of its directors, Mr. Harold H. Benjamin, to this country in its interest. We will announce more fully, in our next issue, the scope of the exhibition.

GODFREY'S "Second Mazurka," so familiar to piano students, was written for a pharmacist to give as a premium with a certain liquor. When it was sent him he considered it too hard and rejected it. Later it was sent by Dunod, the publisher, who was delighted with it. It at once became popular.

IT is not very commendatory of the culture of American audiences that various managers are fighting for the services of Yvette Guilbert, a French minx-half or half singer. Her songs are nothing, her appearance is nothing, and yet so rare of excess are the managers that she is being offered \$10,000 for a five weeks' tour.

AT the last symphony concert in Boston the programme included two American compositions—Fiske's "Priscilla di Rimini," and Paine's "Island Fantasy." Both are well spoken of. In recent numbers the works of the eminent Harvard Professor have been unjustly neglected. The "Transcript" says that the "Island Fantasy" was "very warmly received."

EDWARD BALMER PARKER returned to Boston the first of March, after a concert tour of six weeks in the South. He gave two lecture recitals in Boston on March 2d and 3d, and will make a trip of four weeks the latter part of the month between New York and Philadelphia, ending in this city on the 21st. In April, Mr. Parker will make a tour of Canada of a fortnight, playing at St. John, Halifax, and leading cities of Nova Scotia and New Brunswick, which will close his engagements for the present season.

THE consequence of open seas and the indifference of the keeping of time by their managers should be heavily rebuked. The most faultless upon reason, will in many respects fail over great seas, due mostly to time consciousness feelings. Other ships of New York may suffer still whether they might have the leading lights. In the management upon both these occasions they seemed to neglect to do so to enough degree when such ridiculous media took on the other hand greater and less interests other than promotion of music.

MR. CHARLES H. JARVIS, who died suddenly at his home in Philadelphia, on February 24th, was a musician and pianist whose life did much, very much, to advance musical art. He began his musical career at the age of seventeen, and was actively engaged from that time until his death. His annual series of soirees in Philadelphia exerted a vast influence upon musical life in that city. He was a classicist of the purest type, but kept in touch with all schools of music. His life is one from which we may all learn lessons of true and abiding success.

FORKIOS

MASCIONI'S new opera, "Silvana," was given March 16th at the Scala, in Milan.

MADAME MARCHESE'S 41st anniversary as a voice teacher took place in March.

JEAN AND EDOUARD DE RESZEK are to sing at the Bayreuth festival next year. Jean de Reszek will be the leading tenor.

A young Polish woman, Mlle. Antoinette Zamowska, a pupil of Paderewski, is the latest aspirant for pianistic honors. She has been successful in London.

THE LONDON ATHENAEUM says, the authorities of Bayreuth having failed to purchase the Oesterlein-Wagner Museum it will probably go to America.

LURSC has honored an English composer by founding a Sterndale-Bennett Society. Its members at a recent concert played a string quartette by Mr. Prout.

MR. ERNST SATZ is drawing full houses to his piano recitals in London. He is a most remarkable player, and is more reasonable in his charges than Paderewski.

ESSER'S "ALASKA" continues to astonish the natives with his weighty programmes. At a recent concert in Berlin he played four sonatas, by Brahms, Liszt, Weber, and Chopin.

AT an auction sale of manuscripts in Vienna, a well-preserved song, bearing Schubert's name and dated April 24, 1824, sold for \$41.20. A sonograph letter of Beethoven, written in 1824, sold for \$37.00.

A pianist who gave a concert in St. Petersburg recently was compelled to add ten extra pieces to his programme, and the audience would not let him stop till midnight. The man's name is known, but must be suppressed, as this may be a press agent's action.

THE "DAME CONTEMPORAIN" has published statistics showing that since the year 1860 the Opera in Paris has produced works by 304 French and 82 foreign composers. But the works of the foreign composers had 6,149 performances, or approx. 4,800 of the French operas.

THE "ILLUSTRATED INTERNATIONAL" performed all the best triumphs with music from memory. His conditions of engagement were such that the utmost accuracy was to be demanded. "Twenty-two hours before the lesson A, the student sang, played D flat instead of D natural."

THE ETUDE.

To conclude a historical sketch in the history of Wagnerian progress where a few last words to a German as peculiar to the Operas as Thoreau's "Walden" is "the Wagnrian Grove," by W.H. Langdon Hartman, will be accepted with great interest among our readers.

While Wagner's name, the pianist, was received in Paris, the art of Wagnerian playing which used to be transmitted up to the ears of Mandolinists. One poor Frenchman thought and failed to teach his pupils, or else the teacher presented to play pictures and programs, or music, or poems.

The Kaufmanns' piano room in London. The Pianist says: "Nordicism is the exponent of the Wagnerian style. Nordicism is to the exponent of the Primitive Civilization just now. Mr. Chappell will soon perceive, like the wise sages, the Nordic master's sublime pictures for pictures and stages; a work highly characteristic of his most ardent and distinctive period."

One of the best Nordicism in Europe is that of Scandinavia. There conspicuously the people are drilled way be informed that the fact that no Professor in Professor Wagner's instruction & research performances of Wagner's *Erlengrund*, in which all the grand and enchanted parts were taken by pupils.

The receipts of the Paris Opera last year were \$600,000, of which the Pictures had good shows all the year round except for a month or two in winter. New York pays more than that to bear twenty operas in three months, the single reason that singers demand better terms as much as in Europe. But it will not always remain so.

The following statement is decidedly true:

London will begin at the absurdity of a Wagner Society. It includes the enormous number of 200 members and has a cash balance of \$170. At the last meeting Mr. Johnson Blair read a lecture on the novel subject of "Origin of the Opera." What Wagner now clearly needs is a society for the suppression of Wagnerianism, terrorism, heresy, and incompetent conductors.

The *Worcesster Spy* truly says of Schubert that "in the whole range of composition no one is now so dearly loved as he, no one has the happy power so completely of exciting both the admiration and affection of his hearers." He is one of the greatest melodists of all time and creation, and incomparable as a song writer. It is therefore a pleasure to record that Breitkopf & Härtel have commenced the issue of his songs arranged in chronological order. Grose's list contains only 167 published songs, the present collection will include 600, we are informed.

During 1866 62 operas were performed at the Royal Opera in Berlin. Wagner holds the list as regards the number of performances his operas having been given on 12 occasions. Runggwaldt is an only student, with 11 performances of his "Hansel und Gretel" within the short space of three and a half months. Hartmann's "König" was given 18 times. "Carmina" 27 times, "Nugent" and "I Wahn" each 22 times, "Fidelio" 18 times. Hartmann's "Gold Kinde" and "Freudstein" each 13 times. Of "Raumb" also performances were given of "Lohengrin" seven, "Meisters" six, "Zerind" seven, "Das Rheingold" five, "Pagan" four, "Fliegende" five and "Aldous" three.

The illustrations of the fact that we should pay to be informed that are friends & relations in the following sentence:

"A dinner given at London by a well known literary man, an equally well known author and connoisseur, and one who undoubtedly is the peer of Wagner, and who is a connoisseur of opera, has a guest: "I have an artist," he said with great enthusiasm. "This is the man to sing Wagner and in perfect style. But there is still another! " I give you with pleasure," responded the author, who was one of the company: "He can sing Wagner as no artist can sing him. He can sing with depth & clear interpretation unique among his contemporaries in the world. That is a fact which I can assure you from personal experience."

A NEW SORT OF THE PIANO.

The French instrument has often been mentioned. The American version of the same guild, those of late have received their education in the piano and the young ladies also make their education complete & especially. This is a well made action and American instrument, but there are great reasons why their construction enough are to take in the field. The young ladies in America have had for the last fifty years educational advantages equal to those of young men, yet the piano there is in an additional feature of the instrument. And the piano that has enjoyed all those privileges has been constructed, so it has anticipated not only the development of the very rich, but those of moderate means, the daughters of farmers and mechanics among the rest. Let the piano in whom the piano is a teacher and a helper fit to the educational wants of an American city, into the poorest, the most resolute quarters even, and he cannot escape it. Let him make the portions of the bourgeoisie prove, so remote from human habitation that the smoke of the primitive settler's log cabin is invisible and the farm boy fills space his ear. It is now in the van in the westward march of American civilization. In the heart of the former prairies it may almost be said to precede the woodman's axe, such is the energy of the men who manufacture it, and the nervous activity of the agents who go to all the unexplored recesses of the land to sell it. So widespread has been this epidemic of New World culture that the instrument has been for many years a problem to anxious mothers, a source of wealth to the makers and dealers, a means of living to some hundreds of thousands of music teachers, and a wooden problem to the social philosopher and the statistician. The instrument has presented itself to the European public under a different aspect, simply because the middle and lower classes have not been able to afford the luxury, and the education of young girls has been conducted on a more limited scale, and with somewhat different ideas regarding the chief end of women. This condition of things of recent years has been gradually changing. The advantages of the higher education have been more and more extended to women, and as a consequence the piano has been more widely disseminated, and has come more within the sphere of the social philosopher and humorist. The French philosopher is to the fore with the question whether the results obtained are commensurate with the years of labor that dogged girls expend in learning to play on it. This is approaching the question as well as the instrument of its practical side, and it will be seen at a glance that it interests not French mothers alone, but those in America who have been in the habit of regarding ability to play on the piano as a young lady's chief accomplishment. An anxious French matron wrote to the editor of a Paris educational journal, asking him if he would be kind enough to enlighten her as to the exact place which the piano should occupy in the education of young girls. The editor, not wishing to assume such an awful responsibility, referred the question to Charles Gounod, the author of "Faust," who being a recognized master of the musical art was supposed to know all about it. The great composer replied bluntly as follows:

Dear Sir.—You ask my advice on the part which the piano should play in the education of young girls. The reply seems to me the simplest thing in the world. The least time possible for those who are not made to it a profession. This is my unpremeditated conclusion about the matter. I give it to you.

Charles Gounod.

The French however approach the piano from quite another direction, and being naturally ignorant of what the American Americans have been saying about it for the last thirty years, they do not see a natural objection to such a position. It has already included many families and opened the piano of one many apartments because when played by Wagner such an effort is now regarded as fit to be one of the signs of the capital cities of government. Then the moment he makes a note called the "Red Piano," making an independent existence independent of the Government, on which a number of voices are righteously crying before them, and when the piano does not receive a single hearty & genuine

ovation of the people. This fine day the long suffering piano rebels against the hard usage it has received. The piano on it begins to sing. It plays with difficulty to the touch of the first note. It utters its notes with great effort. It seems ungrateful. To the second it is less troubling. To the third it is more ample. The truant plays without effort. The thief suddenly needs to play his fingers on the keyboard. When the fourth takes his seat before it it plays alone. And what playing! *Patou!* The lower notes rend the theater in its tracks, mingled with notes from every part of the scale. There is no rest, no trace. Air no more air. *Morone* follows movement. The form of boiling harmony appears about the fearful mouth—that is to say, the keyboard. Those ears recoil with terror. The cry, "The piano is mad! the piano is mad!" resounds through the hall. The case is closed, the pedles are tied, but it plays on. It is removed from the stage, but it plays still. It is thrown out into the court, but it cannot be silenced. A fire engine is brought and it is inundated, but under the drenching shower it plays the "Tempest" of Felicien David. If there were only known among the methods of the piano an interim method, it would be used, but Pasteur is too much occupied with the chicken cholera to attend to such light things. An heroic decision is taken. Carpenters are sent for. They attack it with hammers and axes. But like the old martyr it sings under the torture. From its gaping wounds it gives forth forces, adagios, tempos. It is not alone the strings that are musical. The mahogany vibrates. The pedles beat time. The music rack zig-zags. The candlesticks bob, and the bands contract and expand. The pieces lira, like the fragments of a lobster. Liszt (still alive) is sent for in haste, runs to the place, and approaches the mad piano. He examines it a long time, and when he is at last able to disengage his hands from the feminine lips that kiss them, he takes some virus from his arm and applies it to the instrument. The effect is miraculous. It becomes gradually calm. It falls from Wagner, whose music it had played in its most agonized moments, into Berlioz, from Berlioz into Reyer, from Reyer into Adam, and finally renders, for its last sigh, the "Rose Waltz." But in the meantime the number of persons bitten was incalculable, and the piano madmen finds from day to day new victims. Unfortunately, Pasteur will not exhaust his scientific soul on the subject, and Liszt, who might have done something, is dead. So the master rests for the moment.

But in spite of Gounod and the humorous writers of Paris, the use of the piano is extending in France, though it can never evidently be as general as in the United States. You cannot yet say of it that it is heard everywhere. It is still a social distinction. In large French towns it is still the pride of refined neighborhoods. A Paris concierge, whose sphere of thought and experience is somewhat circumscribed, will tell an intending tenant that there are five or six pianos among the occupants of the house, and she cannot understand why he turns away with a look of disgust. In this country the time which a young girl should devote to the piano is an exceedingly practical question, and has not been much discussed, while volumes of polemics have been written regarding the time supposed to be wasted by young men on ancient languages. Gounod's time will be regarded as too expensive in America. Perhaps the piano may be looked at as something in the light of a discipline. A young girl need fill up her time in some way. If it is better for her that she should sit bolt upright for several hours a day before it than to be walking and playing or gadding about the streets, then give her the piano position. Let her not devote to it the time that can be more profitably employed in making house or milking the cows. There is reason to all things. A young girl who has learned the piano in this direction is educated and is enjoy source of all kinds, health, and the arts. Though the piano is a silent, almost immobile, though it is a center of happy homes, health, and good neighborhods, it must, in a spirit of combat, be placed in the full sun. And the world abhors it and only he brought out by discussion on the platform foreign countries think him a good of the education of young men, and dangerous to the reputation for young women, that writes in piano compositions that which is useful and pleasant.

THE INFLUENCE OF BILLOW

Mr. Theodore Billow's influence on the great Mendelssohn was direct, rendering a certain harmonic sequence, and he will no doubt Billow act the rôle long the most part of an instrumentalist's library, such as the beginning of old and pretty musical instruments. Of the greater, more serious and well known pieces Beethoven's symphonies, both above in the opinion that he did have a much more serious tendency than others. Here is one example: "On another occasion he called me to Berlin just before the beginning of one of the Philharmonic Concerts, which, though his name, has become the well known name of the concert room. He only had a few moments to spare. His answer was as follows: 'Just give me Bach's "Fugue and Fugato,"' he said, 'the F sharp major ought to be strong in my hand and I am not clear upon your piano. To those the F sharp in the bass a C sharp and F sharp in the upper voice? It seems to sound a little richer.' He looked up the passage in question. 'Yes, it is so. You see it's a transitional' form."

With all the apparent love of publicity, Billow was a most modest and retiring man when once his own personality was brought into question. Thus, he always made a point of distinguishing himself by leading forward the soloist, or by pointing to the orchestra to intimate that his soloist was not the sole cause of the wonderful playing.

"With what a burning pleasure in his eyes did Billow run among, after the performance of a symphony, turn toward the audience, and, as if to direct their applause into the right channel, lift his arm and point eagerly to the box where Brahms was sitting unnoticed, listening to the performance of his work. The gesture was immediately understood, and Billow, now joining in the fresh burst of enthusiasm, applauded until Brahms appeared on the platform to receive the public ovation which had been so generously prepared for him."

WHAT SHALL I PLAY?

BY J. EDWARD WOLCOTT.

What shall I include in my repertoire? What shall I sing? What style? What movements? What kind of music shall I include in my repertoire, that when I am called I can play agreeable music? are questions that interest each and every amateur musician.

Shall I go to extremes? as some persons advise; for instance, play nothing but "Classical Music" and even go as far as some extremists (Mental Cranks would be a better name), play nothing except what is written by Beethoven, or others may choose Mozart, others Haydn, or any other writer's music that was written during the classical period. Or shall I go to the other extreme and play nothing but popular music (by popular music I do not mean vulgar). Or shall I take a position midway between classical and popular music and select the best from them both.

In a short summary of human nature it is obvious that the taste of music varies considerably in different people. For instance, take a social gathering; some of the present guests will go to a reception over a well-rehearsed classical piece, the example can of Mendelssohn's "Song without words." This will not appeal to many, however, or the typical critic referee will say it is a mere jumble of notes, but a masterpiece to their ears, consisting entirely of figures as such, as would be a rhapsody; but gives them a soft, and melancholy general step, light, easy, and slow, will go almost and say that is the kind of music they like. And of the other in the forms of stopped music &c. They may also say there exists in their music and not a note, nothing but vulgar.

The reason for most of popular music there are two main faults in "Theatrical Music" is that it has not yet taught all who are able in the knowledge of what their faults are to realize it, either through education, directly, or by an ear for our own music, which often does not fit in with the rest.

Amateur musicians are fond of their songs as some of our popular songs and not so much. The songs of our amateur organizations, composed of the present day, are usually simple compositions, consisting beautiful melodies, and they just meet the taste of those persons who do not like classical music, because they do not follow the melody much, and, therefore, I say to an "Amateur" include in your repertoires "Classical Music," "Popular Music," and songs that lie between classical and popular music. Then you will be able to please the amateurs as well as the connoisseurs.

In classical music include the best, the very best, and most pleasing styles, some of Mendelssohn's "Songs without words," being delightful. Also of Beethoven's compositions and of other great masters' works.

In popular music include beautiful waltzes, marches, songs, piano, etc. Taking the best of the modern composers' compositions.

In classical music buy your copies of reliable publishers, as Prentiss, Drury & Co., and a number of other publishers who publish classical music, edited and annotated by eminent pianists and musicians, explaining how difficult passages should be played, giving the proper pedal marks, accentuation, forte, pianissimo, etc., etc. In fact, in all cases do not buy anything but well-printed and reliable music, even if the price is higher; you can rest assured that your copies will be as accurate as can be obtained.

Last of all, let every amateur musician endeavor to memorize his whole repertoire, so that when called upon to play he will be prepared to play anywhere and at any time.

Some may think that this memorizing music is a difficult matter, but let him try, and he will see that it can be done, and that by practice he will be able to imagine the most difficult music before him, with all its marks, crescendos, diminuendos, pedal marks, etc., etc., just as if the copy was placed before him.

MAKE STUDY INTERESTING.

TEACHERS should constantly endeavor to keep their pupils interested, and indeed to make the study of music increasingly interesting. There are so many ways of accomplishing this, that it is difficult to give any code of rules which will be equally efficacious to all.

Scholars differ in tastes and temperament; some are always interested in one phase of music study to the neglect of an equally important phase, while others must of necessity be incited to proper diligence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through misapprehension of the subject. This, of course, can be easily remedied by the teacher taking more than ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the necessary results. It is important to be logical in our reasoning, for the young are thinkers of more or less capacity; and while they do not, as a rule, reason from cause to effect, they are disposed to try and calculate the cause by ascertaining the effect. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then again, there are so many ways of making music appear otherwise than in a simple form; the sense of humor engenders the reward of what they are now doing, will be a great incentive to many minds, that I think the fact that the art of composition has caused amusement, and that the young person's education is incompletely complete without a certain theoretical and practical knowledge of music, could be a strong urge to impress on the mind of young pupils.

At any rate, the same teacher who expects to succeed in a large and popular music, will also not fail the one that she has always had preference, principally as more forcible expression and of fine culture, and as a more serious and lasting composition.

Teachers are getting back "you can't teach musicality" the old, wise, common-sense maxim that the study of music, there fails to see the musical qualities, the

strength from the good performance of mastership. And they are willing to pay high for it, as is plainly evidenced by the large price per hour that some music teachers receive.—*Second.*

THE VALUE OF AN ARTIST'S TESTIMONIAL.

W. F. GRIFFIN.

While operatic starlets may furnish food for public enjoyment, there are other interesting musical conflicts which are not without their ludicrous side. The competition of instrument makers, notably piano manufacturers, has been so warm at various times as to lead to peculiar means for advertising their goods.

When the Mapleson opera company was in New York, in 1878, the Steinway piano firm supplied the artists of the company with pianos for their individual use, free of charge; and in return they received from the singers, flattering testimonials as to the value of the instruments. More than this, the Steinways undertook to do the artists the same kindness throughout their whole trip over the United States.

At Philadelphia each singer found on arrival at his or her hotel, a Steinway instrument in their room. But on their return from dining, instead of Steinway pianos, they found those of Weber, a rival maker, the Steinways having been set out in the halls. But the New York firm was not to be set aside in this way, and they soon had matters reversed and the Weber pianos were the ones to occupy the halls.

Then the Weber men returned to the fray and a pitched battle took place in which the weapons were fists and piano legs. The Steinway employees were ejected bodily from the hotel by the more sturdy representatives of the house of Weber.

That night Weber gave a supper to the opera company, and as the wine passed round there went with it a testimonial as to the high value of the Weber piano, which of course none of the singers could refuse to sign. Not long after they gave a third certificate of the same character to the Haines piano company. Thus the value of an artist's name attached to any such testimonial may be seen.

A SUGGESTION.

BY ALICE KELCHIE.

HAVING been a teacher for many years I possess an accumulation of books and music which has become quite a care. This year I determined to dispose of a large quantity in the following manner: I arranged my pupils in classes or grades of from seven to ten members, giving each class two hours in class-room once a week, and charging a small fee for light, heat, etc.

After the usual lesson in musical catechism, and twenty minutes spent with "harmony," each pupil plays a piece from one of the Evans' "monthly manuals," etc., selected the previous week for that purpose. If perfectly played, the book from which the solo has been chosen becomes the pupil's property. The Evans, etc., are again brought forward and each member allowed to take another book for the next week. I do not insist in enforcing a solo nor help with the study of music, and the hours how much my pupils can depend on themselves. It surprised me to see a slight little pupil select a "grand song," and still more when it was brought back to me and very well played.

Children often enjoy learning a piano without help, and I find my plan has given much pleasure and profit. When I close my lid and for the summer vacation a piano will be given the pupil in such glass who has earned the largest number of books.

I should have added that while a solo is being played the number of each class stand in a semicircle behind the player, and readily hear a diamond, square, or any other of the performances. This requires one of all students of possibility to take continuous quietude silence from the mind while a solo is going on.

THE ETUDE.

THE FRIENDS & FALLOWS.

Mr. George L. Moulton our friend for the past four months, is the following question: William Bertram, of Boston, has been writing the first piano, and S. E. Clegg a score, of Four Friends; the second. The scores are published in this issue. The composition of the remaining music has been given away strength, for it is a student of the University of Boston, Arthur G. Landon, and they know how much the composition that have received the composition. There were something very nice, but I can't say what it is. We were more than surprised to know that there was such an amount of interest shown before the publication. The composer did show a strong originality over the others composed. The disease is clear and all are of an easy variety pronounced manner. In the year a difficult task to compose a sonata. It is done and received many of the scores. If any person having written scores desire them returned, we will do so. We might be pleased to retain them subject to our approval for notice in the future composition of The Friends. We would advise their return, however, as soon as the scores can be published in the legal papers as a general rule can be sent to this office, which will receive any person's post as well. Quite a number have been so already. To our knowledge publication comes to hand, we will be very much pleased to retain those scores, and during the coming months give them more of an examination and call from them what material might serve the purpose for the columns of The Friends. In the meantime the scores are here subject to the review of the writers. In the next month's issue we will award the prizes for the scores written by those on the other which is now to follow in the columns of The Friends. For particulars of this offer see page 39.

A FANTASY.

The scene is supposed to take place in a garden of the planet Phoenix, a Paradise especially created by the Omnipotent as an eternal home and resting place for all immortals and residents of genius or talent, after their departure earth. They have become immortal, enjoying the incomparable privilege of retaining their terrestrial individualities, power of composition, voices, language, and thoughts, on the condition that they will not quarrel, nor will live with each other as they naturally should, or harmony.

The Garden of Melodies in Phoenix—Stately avenues of trees, innumerable statuary and fountains; parterres of lovely flowers over which myriads of golden-feathered birds chirp, trill, and warble the favorite gems of the great masters. In an arbor Beethoven is seated at a piano. Mafflione stands by his side; near them, reclining on the lawn, are Mozart, Auber, Gluck, and Gounod sleeping.

Mozart.—The great master—I cannot sing it.
Beethoven.—For Heaven's sake, you mean, it is exceedingly grand. I am beginning to understand it, come, try again.

[Mafflione begins to sing; Beethoven pounds on the instrument; Mozart, Auber and Gluck awake.]

Mozart (singing).—Stop! stop! Roused, for Heaven's sake, what terrible nightmare! What dreadful dreams—what are you singing?

[Beethoven continues.]

Auber.—What?—What then? However, here goes again. I was in happy dreaming of the last regeneration of "The废物," why did you wake me from my sleep?—Insatiable creature! Stop! stop! That tortured masterpiece, what are you singing?

[Beethoven sleeps with his hands clasped.]

Gluck.—Gentlemen—by the shades of Gluck!—However, I have just enough a ridiculous history as an instance of your sin's way? I have it—what are you going to say?

[Beethoven approaches the group.]

Beethoven.—I am not I am playing Wagner.

Mozart.—Wagner? What did you think she means?—Curious, mysterious, turbulent, Wagner was an awful noise manufacturer, according to

Beethoven.—That's right; he plays Wagner's music I have heard a great deal of!

Beethoven.—True, true, now it's Wagner's music, hasn't it?—Ladies—Excuse me you ladies, I never heard such noisy music. I can tell I will not be able to hear for a week. (Pointing to Gluck, sitting on the grass.)

Gluck.—I have taken my sleep straight back, we are neighbors, I forget. Wagner, indeed, and they call that music our music. Music of the future, eh, poor Gluck, just's now been born.

(Beethoven.)—On parades such gathering?

Beethoven.—But my dear Wagner, how long have you been playing this?

Beethoven.—About two minutes, I find myself now.

Beethoven.—(to Mafflione).—And how long have you been singing, moreover?

Mafflione.—I only sang eight hours, my voice failed me on the ninth.

Beethoven.—And what is the title of this work?

(Looks for it.)

Beethoven.—"Tristram and Isolde," I believe.

Beethoven.—Oh! oh! but my dear master, the score is upside down. No wonder you couldn't play it effectively, no wonder we were disgusted.

Beethoven.—Yes, I knew it was upside down.

Beethoven.—Well, why don't you read it? it should be read?

Beethoven.—Well, Moxey, I did try to play it the right way, but to tell you the truth, I could not make anything out of it.

SUMMER MUSIC SCHOOL.

We are receiving numerous letters in regard to the Summer Music School, all of which have been answered privately, but we think it proper to make the following announcement public:

We will not engage in any work of this kind this summer. Last summer's session was a success both artistically and financially, besides affording an excellent opportunity for social intercourse. It was a most pleasant occasion, not only for the teachers and pupils but also for the management. Our reason for not continuing the work this summer is because we have not the strength. The heat in Philadelphia is almost unbearable during July and August, and the strain of conducting a large business during the winter months, makes it almost a necessity to rest during this time. We were in hopes that the work could be carried on, on the scale that was laid down last summer, but it seems that there is no one to assume the responsibility.

The University Extension Meeting will include Dr. Clarke's theoretical lessons in its course, but the Summer Music School as held last summer will not be continued this year.

Asperger.—A famous tenor was recently invited by a distinguished lady, not a million miles from Boston, to dine with her, and accepted the invitation. Soon after his arrival at the house, one of his friends informed that their hostess intended asking him to sing after dinner. He approached the piano under the pretext of examining some rare old pictures that hung near it, and in the course of his inspection he continued, unobserved, to look the piano and to adjust the key. Some time after dinner, the guest having returned to the drawing room, the hostess approached him and begged him to sing. "Most willingly," responded the man. He attempted to open the piano, and was surprised to find it locked. Search was made in all directions for the key, but in vain. Then came a proposition to break the lock, but as this the hostess would not consent, as she was of the opinion that was a very dangerous key, and she did not care if there is a legend to the piano should fall off without anyone. When the guest heard this, he lit the fire bell on the floor of the entrance, where it was supposed the key was missing, pointed to the entrance of the house, who was unable to enter the property of the piano.

CONCERT PROGRAMME.

Directed by the Faculty of Miss Maggie L. Thompson.
Served by a Chorus, Philadelphia; Union City Philharmonic Society; The Baltic Queen, Philadelphia; Adelphi, Smith; They all Love Jack, Adams; Forest Hall, Greenwich; Connecticut, Mayor Belmont; Connecticut, Bowdoin; Come Along With Florence Bloom, White.

Pupils of Miss Bertha J. Chase.

Private Room, Quintette; Fair Bell Galop, Bellah; Judy, Hoffmann; Novelty; La Chorale, Bergmuller; Change of the Seasons, Spindler; Bob o' Link, Neumann; Sawyer; A Little Story, Gagnon; Music Box, Hilding; Boy and Gondola, Lange; Pete and Drum March, Green; Romantic Thought, Leybach; Caprice Malibaire, Kellner; Silver Star, Bohm; Lively, Bowring; Oye Cradle, Gottschall.

Pupils of Utica Conservatory of Music.

Gypsy Rondo, Haydn; Variations, Beethoven; Moonlight Sonata, Beethoven; Minuet, Schubert; Nocturne, E. Satie; Chopin; Swedish Wedding March, Greig; Piano Solo; Good Night, Bendel; Shepherd's Dance, Mocchowski; Serenade, Mocchowski; Gavotte, G. Liebling; Ah Roset, Godard; Bourrée, Bach; Sonata, Haydn; Sonata, Op. 31, No. 8, Beethoven; Fantasy, F sharp minor, Mendelssohn; Bird as Prophet, Schumann; nocturne, Brahms; Octave Study, Theo. Kullak; The Spinning wheel, Bendel; Valse de Juliette, Gounod-Raff; The Nightingale, Listi; Valse, Op. 34, Mocchowski; Polonaise, Von Wilm, Valse, Op. 61, No. 1, Chopin.

Pupils of Clara Brooks Cobb.

Canzonetta (four hands), Myer-Helmund; Spring, Gounod; March of Pingal's Men, Reinhold; Gavotte, Liebling; My Mother Bids me Bind my Hair, Haydn; Andante from Sonata No. 4, Weber; Gondolier's Song, Graben-Hoffman; Allegro from Sonata, F major, Mozart; Nocturne, G minor, Chopin; Bill as the Night, Böhm; Capriccio Brillante, Mendelssohn; Thou Art Mine All, Brackly; Perpetual Motion, Weber; Una voce poca fa, Rossini; Impromptu, Walzer, Volkslied, Ein Slimmgbild, four hands, Nicoda.

Charleston Musical Club.

Subject Mendelssohn. Paper by President; Spring Song; Midsummer Night's Dream, Orchestra; Vocal, Watchman, will the Night Soon Pass; Spinning Song; Vocal, Cradle Song; On the Sea Shore; Vocal, Parting; Hunting Song; Vocal, Consolation; Duetto; I Would that My Love.

Pupils of Miss E. F. Pike, Wesleyan Academy, Wilbraham, Mass.

Overture to Egmont, arranged as Piano Trio, by Borchard, Beethoven; Elsa's Dream, from Lohengrin, Wagner; Eolian Murmur, Piano Solo, Gottschalk; Concerto in Eb, for Piano and Organ, Mozart; Chanson Hongroise, Piano Solo, Dupont; The First Song, Soprano Solo, Gumbert; Overture to Fingal's Cave, Piano Duet, Mendelssohn; Sonata Pathétique, First movement, Beethoven; No Evil shall Befall Thee, from Eli, Costa.

Pupils of Helen E. Selca.

Adagio, Du Deuxième Trio, Festa; Pastorale in F, Hitz; La Cenerentola, Hunter; Sonatina (two movements), Kahlan; Only a Dream (Reverie), Eddy; Rondo with Variations, four hands, Brunner; Fantasie-Die Meistersinger von Nürnberg, Wagner; Home, Sweet Home, Shultz; Molto Allegro (G minor concerto), Mendelssohn; Air de Ballet, Op. 29, Werner; The Happy Wanderer, Hiller; Andante and Allegro, Schytte; Piano Duo—La Tonkinese (March), Wenzel; Moncrieff Musical, Scharwenka; Chanson Joyeuse, Op. 99, Rattner; Andante di Salom (Lucia), Ascher; Jubelchor (two pianos), Weber.

Pupils of Miss Florence Lewis.

Marriage of Figaro, Mozart; Calamine Minuet, Delibes; Norwegian Song, Léger; Jeannette, Heller; Christmas Story, Mrs. Wiggin; Heather Bell, Kunkel; Fair O'Shanter, Warren; Prelude, Op. 25, No. 14, Chopin; The Owl's Children, Blode, Wallbaum; Brown Valley, Godard; Dans des Paix, Neff; The Fairy, Blue Bell, McDowell; Capriccio, Op. 22, 2, Mendelssohn.

The Pupils of Mrs. Florence T. Polson.

Duet, Les Pavillons, Streicher; Duet, Auf der Jagd, Scher; Come on, Galop, Benedetti; Elizabeth, Op. 1; Dame, Princess of the Night Walk, Neyer; Chamber's Night Song, Dring; True, Jane Bug's Danse, Hulst; Lady Betty, Seymour Smith; Waltz, Magnani, Thomas; True, Walk, Walk; Second Waltz, Godard; Lachrimosa, and the Agnus, Paganini, Rubinstein; Duet, Tambourine March, Wagner.

Pupils of Friedman Marion, Photo.

Franz, Mourning Lament; Allegro, Sonata, Op. 48, No. 4, Schubert; Ballade, Schubert; Rondo; Wandersmann, Hilde; Chanson, Hunting Song, Bellah; Tambourine, Marion; Culmination Minuet, Delibes; Bonhime, Grand; Rondo, in A flat, Wallenweber; Rondo, in B flat, Wallenweber; Duet, William's Lagoon, Villegas.

A PRACTICAL TALK WITH GIRLS.

BY A. J. REED.

We are living in an age when people want practical thoughts, and it is just such a talk I want to give to the girls who may happen to read this paper.

I am afraid, girls, some of you are making a failure with your music because you are starting wrong. Some of you are studying music because it is the fad. The Doctor's daughter and the Judge's daughter are learning to play the violin and piano. Fashion says it is the proper thing for you to do also.

If you have no music in your soul and are studying simply because Fashion says it is the proper thing to do, you had better stop where you are. My advice to you would be, hear all the good music you can, learn to appreciate it, learn to love it, because it will do much to make your life brighter, but do not ask your friends to spend a fortune on your musical education, when you can never give evidence of their generosity.

A young lady came to me the other day and said, "I know I have no ear for music and I know nothing about it, but my parents have bought me a piano and I want to take three or four lessons so I can play just one tune." There are many others like this girl.

Now if you are one of them and have no more ambition or enthusiasm for music than this, you had better turn your thoughts elsewhere. Girls, do not do superficial work. It has a demoralizing influence on your life. Set the standard of whatever work you may attempt higher than that. It is a worthy ambition to do well whatever one undertakes. Do not be satisfied with half-way work.

Start at the very foundation and be an artist from the beginning. This means hard work I know, but you never can be anything or do anything without work. Whatever you may gain without a struggle is worth very little to you. An old farmer used to tell his boys when they had a tough bit of wood to split, to strike right into the middle of the knot.

In our disgust at the apparent failure of so many, we are apt to turn to the other extreme, and say, "I will not allow myself to play or sing until I can do some great thing!" I have seen girls who had a decided taste for music, but because they could not play like a Paderewski or sing like a Melba, the lips remain closed and the piano rests quietly by itself in the corner, and the homes that might have been cheered by happy voices or comforted by beautiful hymns, are lone and desolate. Her opiated ear is annoyed by the least discord and no one dares to propose an informal chorus. Now girls, this is wrong. You are losing much yourselves and depriving others of much happiness. "Neglect not the gift that is in thee." Even though you have only one talent, use it. When asked to play or sing, do your best. "For he who does his best is always distinguished from the one who does nothing."

Do not have for an excuse, that you cannot play or sing without your notes. If this is true of you, go to work at once and make a desperate effort to commit to memory at least one piece. Then when invited to do your part you can gladly respond. If some of our teachers made it a rule that a pupil should commit to memory some of their pieces, we should have better results. As it is, a majority of our young musicians give us merely mechanical work. There is no heart or soul about it.

Music must show life. It is time for some of you girls who are wondering why you do not succeed, to arouse yourselves. How can you expect to give your best effort when your mind is constantly upon your notes and you are afraid you will not play this or that note correctly. You should know your piece every note, and then throw your whole life into it.

The piano tells us that Prometheus having made a humanlike image of Man, the goddess was so delighted that she allowed to bring down anything from Heaven which would add to its perfection. Prometheus on this principle set what he could lay his hands on, so that he might clothe his himself. This Man was did, and Prometheus, finding that in Heaven all things were unattainable by him, brought back a most wild which he gave this to the work.

It is the spirit of life, movement, and enthusiasm for your work, which you need to make you a successful musician.

Again let me urge upon you to hear all the good music you can, that which comes to us from the immortal works of the great masters. Learn to appreciate these artists and their works. The influence of such music will go with you throughout your lives, for whatever is pure and true in music is as lasting and permeating as that which is pure and true in Literature and Art.

"Like a rose in which roses have once been distilled—
You may break or rot the vase if you will,
But the perfume of the roses will cling round it still."

MATERIAL FOR MUSIC CLASSES.

REALIZING the importance of music pupils becoming acquainted with musical history, etc., we organized a Musical Club in the college at the beginning of the term of '94, for that purpose. The programme consisted of music, such pieces or studies as pupils were engaged in in their daily practice, with sketches from the lives of great musicians, and readings to arouse an interest in musical literature. We also used Musical Authors, with great mirth at mistakes, and great profit too. These meetings have been very instructive and entertaining.

Wishing pupils to be thorough in the definitions to musical terms, it occurred to me to arrange questions and answers as below, and learn if they were perfectly familiar with them. The plan for using was this: have the pupils bring their tablets and pencils; some one read the questions—and another could answer, the pupils writing as they notice a word used in music. Afterwards give them time to write the definitions; have an inexpensive, but dainty prize for the one who has the greatest number of correctly written definitions, a comic picture or toy for the one who has the fewest. It proved a happy idea in this instance, gave a great deal of pleasure, was the means of getting valuable enthusiastic review work, when the pupils almost imagined they were at play. The appended examples may be continued through history and all branches of music.

1. Are you fond of bread?
Yes, bread is the staff of life.
2. Have you finished your poem?
No, I have a few added lines.
3. What was Prof. Goldbeck doing?
He was taking notes.
4. What was Chopin's character?
He cast slurs upon others.
5. Do you think that Laila writes a fine hand?
She fails to dot her i's.
6. What are you doing at school?
I'm trying to scale the ladder of knowledge.
7. Did you ever find the end of the rainbow?
No, its colors were lost in the immensity of space.
8. Did you meet Mr. Händel?
Yes, but it was accidental, and gave me a measure of embarrassment.
9. What songs did you hear at church?
The choir gave us some fine anthems, not unexpected, for it is an ideal choir, the key note of success in this part of church service.
10. What were you practicing?
Chords that vibrate with sweetest pleasure.
11. Did you come directly from the wharf?
Yes, I made no pause.
12. Did you hear the banjo music?
Miss Holmes was only practicing Arpeggios.
13. How did you enjoy your music lesson?
Not much; I had to Da-Capo too much.
14. What kind of motion do you prefer?
Contrary to similar or oblique.
15. What kind of sounds do you like?
Low, majestic modulations.
16. Do you admire the playing of the new Professor?
No, it is all fortissimo, as Prof. Mathews says, an accompaniment for a house of afflictions.
17. How soon the two pieces be practiced?
One measure, the other two begin.
18. Who recently celebrated his Golden jubilee?
Johnson Sarsour.
19. What was remarkable of Glazie?
The wonderful accuracy and perfect "Touch and Touch."

NEW PUBLICATIONS.

THE SCHOOL OF LIFE. By TESS. F. SEWARD.
Price \$1.00. Jas. Potts & Co., New York.

This is not a work on music, but written by a musician who has been very active in the field of vocal music, particularly as related to Public School education.

This work is philosophical, dealing with problems of ethical development, modern science and Biblical truths. The work has made a profound impression on many of our leading thinkers. A member of the Profession in a letter to the editor of *The Etude* says in reference to this work and its author the following:

"There is a custom with a certain class of persons to look upon musicians as a set of Bohemians, with very little knowledge outside of their own profession. It is very gratifying to me to note the marked increase of general culture in the profession of late years, and the increasing number of musicians who are many-sided."

STUDIES IN MODERN MUSIC. Second Series.
W. H. HADOW, M. A., MACMILLAN & CO., New York.
\$2.25.

The multiplication of books which treat critically of the various phases of musical aesthetics and biography, is one of the most encouraging signs of the musical times.

Subjects which not long since were really little known and appreciated among musicians themselves, except a very few, are now being presented, and, what is more important, being read and understood by the masses of musicians and teachers.

This series of Studies—and they are rightly named—is a continuation of Mr. Hadow's former work, which met with great success. This second volume opens with chapters devoted to the "Outlines of Musical Form." Faculties of Appreciation, Style and Structure and Function are the subjects of the three chapters devoted to this study, which gives in detail and with great clearness Mr. Hadow's convictions as to what method should be used in making a final judgment of a musical work. He sums up the manner in which we are impressed by music as enormously complex. First, there is the sensuous appeal; second and including the first, the emotional appeal; and last and including the other two, is the intellectual appeal. He holds that the final judgment should be made by the intellectual, logical powers. Many will dissent from him on this point, for while we admit, without hesitation, that the intellect should control all matters of emotion, yet the very nature of music is such that there cannot be a complete divorcing of the emotional from the intellectual. Logic is good, but it must be warmed and inspired by emotion else it fails to reach the heart and both head and heart are concerned in hearing music.

The emotional content of a piece of music must be grasped as well as the purely intellectual. Inspiration in originating a great work deals largely, if not altogether with its emotional, while the head directs the skillful development of all its artistic and finished details of workmanship. And who will say one can be sacrificed without injury to the other.

Whether the reader agrees with Mr. Hadow or not upon this point, he will be instructed by a careful reading of this essay. He says many valuable truths in developing his argument, which we will do well to ponder. "It is no inartistic teacher who tells us that the springs of true appreciation must flow from ourselves," is a fact that our pupils need to thoroughly understand.

The Etude has often denounced insincerity, and the following statement emphasizes its position. "Of all diseases to which the appreciation of art is liable, hypocrisy is the most fatal and insidious."

The work is one which adds much to the dignity of the musical profession because of its high standard in statement, thought and discrimination.

It is uniform in size and style with the preceding book, and both should stand together in every musician's library. We deem the studies of Chopin, Dvorak and Brahms to be of sufficient importance to receive separate notice, and will present one to our readers in next month's issue.

A. L. MARSHALL.

THE ETUDE.

FIRST PRIZE ESSAY.

"TO ACQUIRE EXPRESSION."

BY F. P. GOVIL.

Music, played or sung, is an utterance. St. Paul, speaking of musical instruments, calls them "things without life, giving a voice." The culture of this voice is the end of our studies in toled and trichord. But it is possible that this voice may be cultivated to the highest perfection and yet the utterance may remain innocent of intelligent expression.

In what may be called musical trichotomy, the body consists of the piano and the fingers, etc. of the performer; the soul—touch, technic, phrasing, etc.; as for the spirit—its impress is revealed in what we call expression.

Is it possible for me to express the interpretation of the musical spirit of another, whether writer or composer, without having learned to express some of my own feelings?

A child expresses his thought before he learns grammar or knows a letter. Does a French youngster need to be told how to "place the tone" in order to acquire the nasal cadence? He gets it by ear—by imitation. If you wish to speak French, that is the way you will have to learn it. The biographies of great artists are full of instances of their imitating other artists—e.g., Rubinstein said he "sat hours at the piano trying to imitate Rubinstein's voice."

First then, let the pupil learn to express himself in music—by imitation. You play a note an octave above middle C softly, then let him try. This tone is like a rose—it has dimensions, brightness or softness, and color. It is a thing of beauty in itself, but its beauty is enhanced and its significance intensified when made a part of a combination. These combinations the teacher should supply by playing harmonies beneath; the more they are varied, the more the pupil's interest is elicited and his aesthetic sense aroused and stimulated. Now play C, D, C softly and slowly, and then have him do it. He is beginning to contrast his own colors, elemental though they be. You again supply harmonies and change them often. Play E, D, C slowly and with diminuendo, and then let him. This, as a phrase or a cadence, is probably the most frequent fragment of melody in music; it is capable of adorning so many harmonic progressions, and thence it derives a wealth of meanings.

Working along these lines, lengthen the phrase to a short melody—eventually to a period of eight measures, and insist upon careful phrasing and shading in his playing. Now let the right hand play the first phrase of two measures, the left hand the second, the right the third, and the left the last. This will accentuate the antithesis between the phrases composing the period. Let both hands play together in sixths: now the upper part prominent, now the lower; now the upper part legato and the lower staccato, now the reverse. Do the same with thirds in each hand alone. Now try chords in four parts in the same way. Try an easy hymn-tune. The pupil must now learn the simplest harmonic progressions by memory, and with different accents and shading—this is imperative. Encourage him to pick out arpeggios and as soon as possible to make short melodies of his own.

In some such foundational way the pupil at length acquires something of a vocabulary and some ability to think musically. It follows as an axiom that the more one can think musically, the more he will understand and the better he can interpret. No one can make the piano sing unless he has already learned to "make melody in his heart."

"The human heart's e'er craves a song," said Bach, and "he took the trouble to write singing music for the piano."

Expression is the revelation of some kind of sympathy—using the latter word in its generic sense of feeling or suffering with. Bach in his music reveals something of what he felt toward God and His creatures. The more I can sympathize with his spirit, or in other words, the more I can feel on his feet, the truer will be my interpretation of his music.

If then I wish to express, I must first feel, I must first suffer with. We find deepest where we love the most. So be that loves most God and His creatures, whether man, beast, field or flower, will, other things being equal, express the most in his art.

Technic we must have as a means only. This is a great technic and pyrotechnic art, and it can produce a greater artist than has ever yet risen, provided that above all he has a great heart. The hour is ripe, when, after all our startling pyrotechnic display has reached its height, like some modern sky rocket, it will be lost to our sight, and our attention will be directed to a bright star hanging in the firmament to be the most enduring joy and beauty of all.

SECOND PRIZE ESSAY.

PRESENT WORTH.

BY F. P. GOVIL.

ENGAGED one day at the library in a pastime that is always most agreeable to me—gathering notes of useful information to the musical student—an unusual conversation arrested my attention.

The first speaker was a bright-eyed little Miss whose generally serene and charming features now showed traces of disappointment regarding her examination problems in Arithmetic. She launched out at her practice in these words: "I would like to know the 'Present Worth' of all these exercises; this monotonous 'Two-finger' routine; these interminable scales; these dry, stiff, Wrist gymnastics. I am sure Mozart and Beethoven never had to go through such torturous ordeals."

"Why, Esther!" exclaimed a companion; "don't let people hear you speak like that, or they will think you are not up with the times. Mozart and Beethoven were good enough in their day, but these latter times would not be satisfied with the artists of a century ago, for, you know, this is a superior age."

Doubting, and half provoked at this gentle chiding when sympathy with her views would have been more grateful, Esther, in a suppressed voice replied: "I wonder if it is, I wonder if it is!" and then began those dry, monotonous, interminable exercises, which, under her well-trained fingers were so interesting that she soon forgot her chagrin and the vexation of problems. After an hour she paused and began soliloquizing thus: "I do love music after all, but I could not aspire to be a musician; it would monopolize life-time, and there would be no leisure for anything else. I detest one-sidedness in people. All great musicians are one-sided. I only want to know enough to interpret their works for my own enjoyment, and then, if I should ever have to fall back on my own resources, I could teach music."

This last reflection startled me, but not to discover to the little maiden that her random utterances had interested any one, I quietly resumed my work. At the same time many old verities rushed upon my recollections, notably, that we often get important ideas from others in moments of excitement to which they never would give expression in calmer moods, first of all, because intensity of thought is often aroused only under exciting influences; secondly, when not under foreign pressure, the fear of being obtrusive frequently makes them shrink from verbalizing their opinions. Moreover, many apprehend too keenly adverse criticism. It is a bitter dread, undoubtedly, but there is nothing better for the artist or the student, in any sense, than criticism. It opens the eyes to flaws hitherto unseen; it awakes better thoughts, and induces more reflection, consequently better judgment. Let us all learn to take criticism for what it is worth; if it be very good it will be highly beneficial; if it be unkind or captious it will not be injurious, for, does not the bee sip honey even from poisonous flowers?

Perhaps, many of my readers have said likewise: "I would like to know the worth of Exercises." Their worth is incalculable, not, however, because of the intrinsic value of a set of exercises; their importance consists in being the groundwork of a magnificent superstructure. One would have to be more than a mediocre

musician to be able to interpret the works of the masters, even for one's own enjoyment, for the capacity to relish the classics implies a cultured taste which is not to be found in every day strummers; yet, the study of music need not be a lifetime monopoly; there can be plenty of leisure to read the poets, study the languages, dive into the sciences and metaphysics; indeed, these things are important items in the musician's curriculum. If some were one-sided, all were not; it is not a necessity of the profession.

As the purpose of this article is to touch briefly upon some fatalities in private theories that seem to gain prominence amongst a large class of music students, I will begin with.

"THIS MOROTONOUS 'TWO-FINGER' ROUTINE."

Routine as a rule is monotonous, but there are many monotones in life that are essential to our very existence. What if our blood should cease to flow just because the constant pulsation had become monotonous? What if the sun should refuse to shine because the day light was getting to be old?

While there are many necessary monotones, as we see, there are, also, a great many routines which might and ought to be despoiled of that hideous character-weariness. In this class those preliminary Daily Five finger Exercises stand first, and alongside with them, all methods of instruction whatever they may be.

The Teacher's success lies in having the pupils interested; but how can their interest be kept up through those daily routines which are exceedingly irksome to the young, if there be no variety and novelty in the work they have to do? It is true, the same task must be done over and over; the same five fingers must be used over and over, but no teacher is competent as such, if this one point—ingenuity—be lacking; tact is more than talent.

Generally, there is more *technic* than music taught to students. This is a mistake. It is not possible to make a musician by mere technical work, though a good foundation of this is necessary to begin with, and to be continued. Along with digital feats the intelligence must be brought into wide play. If a pupil cannot tell the difference between a waltz and a saraband, how can the spirit be caught and a characteristic rendering of either be given? No matter how young the pupil may be, if the five fingers are able to "Turn a tune" at all, that tune ought to be understood even as it is heard. Now, I do not advocate thrusting theory and difficult analysis upon young minds; I only say give these in proportion to their capacity and development. I have seen dear little children of only six or seven years, throw expression into their tiny pieces by marking the phrases, accelerating in motive sequences, and slackening speed before the entrance of new parts. I have watched them distinguish between major and minor triads, and cling to prolonged notes, hearkening to the over-tones, or *echoes*, as they would say, because they had been taught to listen and think, as well as to play; and these were not unusually talented pupils either. Is there not, often, a tendency to under-estimate the capability of little ones?

A word now, about those "*Stiff Wrist Gymnastics*." If they are stiff, throw them away forever; the object of those exercises should be to loosen the wrist; anything that tends to rigidity of muscles is harmful in the highest degree.

Are the scales *interminable*? I should like to be enlightened upon the meaning of the expression in this application. While my mind deduces several interpretations of the term, none is entirely satisfactory; but, I am convinced when one is able to play a scale perfectly—and by 'perfectly' I mean *perfectly*, not half-way, or passably, or fairly well—there is a degree of technical proficiency attained which is able to contend with almost every difficulty.

To refute the assumption that the great musicians never had to go through the ordeals of tiresome practice I need only refer to their biographies. This brings me now to consider that "Mozart and Beethoven were good in their day. Alas! for the day in which they would not be good enough"—"but this is a superior age." I certainly shall not deny to the nineteenth century the

protagonists of no school, neither is it the purpose of this article to discuss the validity of my claims, for I should want to unmask ancient Greece, and search all the libraries of old Egypt before touching the question of the superiority of the age. I believe we are a great, at least a greatly progressive people; moreover, I believe we have sounded depths in science never before reached, and climbed heights in the works of art hitherto unascended; but I do not believe it is because of our rarer intelligents that we have attained our pre-eminence. Our vantage ground covers centuries; we roam it over and gather here and there ideas which these superior minds of ours never could conceive. The beautiful flower is there in full bloom and we pluck it; or it may be only a bud, which we nurture until it opens out, and then we enjoy its loveliness and make it all our own. All this is very well and wise, indeed, a most profitable thing, for there is very little we could count on, and let us be sure of it, if we were obliged to produce something all our own. Originality is not the characteristic of the modern musical tide. It is true we have had our Liszt and our Wagner, besides many others of high merit, not the least of whom are our American musicians whose "Present Worth" in their noble efforts to raise art above the common level calls forth commendation my pen declines expressing because of its inadequacy; yet, even they, and the greatest among them, fail not to do homage to past merits. If there is any one thing derogative to mental superiority, it is the littleness that prevents our seeing anything good in others more than we ourselves possess. It indicates a barbarous proclivity, as Goethe says, "In what does barbarism consist but in not recognizing what is good in others?" In viewing the tendencies of human nature we cannot but notice how much overweening conceit is woven into the very tissues of our being. It is a stunning thought, but let us not leave it too hurriedly; familiarity with it might go a long way in developing other views within us and making of us something more than we are.

THE DUTIES OF MUSIC TEACHER, PUPIL AND PARENT TOWARD EACH OTHER.

BY C. W. GRIMM.

Under ordinary circumstances there are always three parties concerned where a music lesson is given; namely, the teacher, the pupil, and the latter's parents. Three is said to be a charm; yes, there is more than that in it here, provided each one discharges faithfully the duties he has toward the others.

The teacher should not only retain his standard, but improve himself by continual study; he owes it to his patrons and, above all, to the advancement of his art. Necessarily, the teacher must be far in advance of the community they live in, if they want to be guides and not drawbacks in musical advancement.

The teacher should never fail to make the most out of the natural musical qualities possessed by the pupils entrusted to his care, yet he must not lose his patience with those that do not make rapid progress.

Theoretically, it is perfectly correct to make a straight cut for the aim we have in view, yet daily experiences show us that that is not always possible nor the best road to success. Remember you have to make it as pleasant as possible for those that would travel on your road to musical perfection. You have to consider the pupil's nature, his likes and dislikes, and also only too often the contrary wishes of parents. I believe there is no other study than music, to which parents would venture to dictate to the teacher what to do, or demand so many unreasonable things. By spoiling his well devised plans some parents cause the music teacher more trouble than the pupil. It is one of the most difficult problems before a teacher—how to promote the pupil, and at the same time, how to please the parents, in order to win their entire confidence, so that they will finally give him free play. You cannot utterly disregard the parents' desires, for they are really your protectors. Without their consent you would not have their children as pupils.

The pupil has many duties toward his parents and teacher, but because he undeniably hears them so often from these persons, I need not repeat them. If a

pupil would only perform the duties he owes to himself; namely, the duties of self improvement, then there would be little left to complain about him.

Last, but not least of all, I will mention some of the duties parents have toward their child and its teacher. It is not sufficient that you engage a good teacher, but you will also have to attend to it that your child practices every day its proper amount of time. Perhaps, through required habit, parents find it perfectly natural to be careful that their children go to school at the proper time, etc., but how many of these same parents esteem it a most troublesome duty to control their child's daily practice. The study room should be cheerful, have plenty of light, and be kept comfortable in winter. No matter how troublesome to the parents, these are some of the unavoidable obligations they are under to their child studying music. They may find it easier now to neglect their duties, but in later years they will surely regret it when they have to bear the complaints of their children, after it is too late to change matters. A gentle force in training will always be appreciated by children, when they are old enough to see the good it has done. Parents should display an interest in their child's study of music. It will do an immense amount of good, if they would ask it, say once a week, to play something and show its new lessons. There is a charm in seeing a flower develop; why not then the pleasure in nursing some ambition in the young child's heart? The sacrifice of time you may make for it will be richly rewarded. Even if you do not know much or anything about music, your child's playing and talk on music will enlighten you upon many things in the course of time.

The parents have important duties toward their music teacher. They should assist him, in that his rules for their child's practice are carried out. They should not interfere with his plans and pretend to know better than the teacher. Of course, they may express their wishes for particular pieces, but should not insist upon having them, if the teacher thinks they are not fit for the pupil. Parents should also remember that besides showing their child how to play the piano, he is cultivating its taste, therefore they should not insist upon having poor musical literature, when he is giving the best. You are always desirous of getting the best in other things, then why not have it in music?

Never distrust the teacher. If there is something you cannot understand in his method, ask him to explain before you complain to anybody. Do not blame all musical faults and shortcomings of your child upon the teacher before you have carefully summed up all the fulfilled and unfulfilled duties of your child and yourself.

Never allow your child to take its lessons irregularly. In order to accomplish something in any study, it is necessary to pursue the study regularly. Progress can not depend on fits and momentary whims.

The parents also owe it to the teacher to let him earn the money for the regularly recurring hours which they reserved for their child, and which he very seldom can employ to his advantage, when he receives a note of excuse just before the time of the beginning of the lesson.

When the agreement was made that he come to your home to give the lessons, do not think you can send him away with flimsy excuses for not taking a lesson. The teacher was there and ready to give it; therefore you are obliged to keep your part of the agreement and pay him for that time, simply because it is civil, a business principle, and to your advantage; you know good customers always receive the most and the best attention.

A music teacher helps to elevate and refine mankind, as such he ought to act, as such his pupils ought to respect him, and as such parents ought to treat him.

HITS, WISE AND OTHERWISE.

The best thinkers are often the poorest talkers. The more a man learns the more he becomes convinced of the fact that he knows but very little. Many young people deem it wise to keep silent when subjects are being discussed with which they are not thoroughly acquainted, but say "Music," and a thousand tongues open and a thousand imaginations have something to say. Every one seems it his duty to express an opinion;

every one must add something to the general stock of information. At such times it is best to keep still, and if possible to retire.—*Mental World.*

* * * * *

A few moments of W. S. Gilbert. The author dropped into the opera box of a parent friend one evening when "The Magic Flute" was on the bill. After asking him who wrote the music, the woman said, "Mozart? Mozart? Never heard of him before. He's immense! Why isn't he here? Why isn't he doing something else? Why isn't he composing?"

"Because he's decomposing, my dear lady," answered Gilbert.

* * * * *

And it has come to this! It is stated that music teachers in this city who receive pupils at their residence have difficulty in finding desirable places to live in. Few hotels or boarding-houses will tolerate violin or piano teaching. One hotel in upper Broadway will not permit a piano under its roof for any purpose, and boarders who are musically inclined have to surrender their instruments or go to live elsewhere. Even apartment houses sometimes discriminate against pianos used for professional purposes. Not every studio can be hired for music teaching. The result is that music teachers are often compelled to put up with poor accommodations. And for these accommodations they are still oftener, perhaps, obliged to pay more than non-musical tenants would.

* * * * *

AN EDITOR INSULTED.—Editors have to put up with all manner of taunts and insults. Not so long ago, at a social gathering, a Dallas lady said to a young man who is connected with a local paper:—

"You ought to belong to a church choir."

"But I can't sing. What put the idea of my belonging to a choir into your head?"

"Oh, nothing, except that I was reading the other day that a San Francisco church proposes to introduce harp music into the choir; and there is not much difference, you know, between a harp and a lyre, so I thought I'd just make the suggestion."—Alex. Sweet.

* * * * *

Others might profit by this young man's experience:—

SURFISCUENT EXCUSE.—A young man at a social party was vehemently urged to sing a song. He replied that he would first tell a story, and then, if they still persisted in their demand, he would endeavor to execute a song. When a boy, he said, he took lessons in singing, and one Sunday morning he went up into the garret to practice alone. While in full cry, he was suddenly sent for by the old gentleman.

"This is pretty conduct!" said the father, "pretty employment for the son of pious parents, to be sawing boards in the garret on a Sunday morning, loud enough to be heard by all the neighbors. Sit down and take your book."

The young man was unanimously excused from singing the proposed song.

* * * * *

Only the other day one of our foremost publishers sent me a catalogue of recent piano compositions. I glanced down the first page and my eye fell upon this: "The Gypsies' Camp," by —. And then to commend the piece to the public there was added the following significant sentence: "A showy, dashing piece, which is excellent for teaching and display, without containing any very great difficulties." One of the most obnoxious parts of this sentence is the juxtaposition and co-ordination of the words "teaching" and "display," as though true teaching could have anything in common with mere display. And what does this mean? It is simply a plain, cold, business-like and true statement of the greatest curse that rests upon our art—namely, the widespread demand for a most superficial training which has only show and display for its ultimate aim. Publishers cannot be so much blamed for this, for their function is to supply, not to create or change, the demand for certain merchandise. Yet it must be confessed that they could, if they would, exert a most salutary influence on art by refusing to publish what is vicious in its tendency. But ye have not yet reached the millennium.

THE ETUDE.

NOTES OF MUSIC.

J. A. S. 2264.

Music teacher will distinguish his pupil at once—a musician. This comes at presently a judge. Every student of music should undergo or pass judgment of some kind upon every composition he studies, upon every performance he hears. That wise criticism alone is helpful, not a criticism that goes out of paper, or non-admission of skill, but a criticism that is discriminated and intelligent. A true comment of the musical criticism that is being practised, to promote recognition by students of music, and by pianists, violinists, and singers in general, is not only anxious but恭敬 to those who are criticized, and perhaps even more beneficial to those who indulge in the criticism. Criticism is a means of education only when it is properly directed; and for that reason every teacher should do what he can to direct this part of a pupil's education. But it is not the most common thing in the world to hear sweeping statements on the part of our young people who study music, that betray the most ignorant conceit and sometimes the most ignoble rivalry! Every student of music should devote some time, under the guidance of a safe and intelligent teacher, to the matter of musical criticism, learning how to listen to music without prejudice, without any thought of emulation, without any comparison between himself and the objects of criticism. Musical instruction is generally wanting in this important line of training. To be able to listen intelligently, we pronounce an intelligent opinion concerning the interpretation of a musical work, is by no means a small part of musical education, and yet it is the largely neglected one. For that reason students are gathered in clans, and find nothing whatever good outside of their own clan, and find everything altogether beautiful and wonderful in their own narrow circle. It is even more noticeable in music than in politics. An extreme partisan Democrat knows of nothing that is wise or noble among Republicans, and the extreme Republican knows of nothing good among the Democrats. But this is a miserable spirit for musicians. It does seem that of all arts, music should have a softening and humanizing influence.

* * *

One virtue the musician may hope to possess is patience. Musical study should greatly promote one's growth in this direction. Industry is of great value, and energy is sublime, but sometimes it is a greater thing to work and to wait, to work without any immediate hope of success and to wait patiently for an attainment that is so long in coming. The secret of patience is faith; it is faith that reveals the future, that illuminates the goal. The sculptor works patiently a long, long while before the block of marble begins to assume a beautiful shape. So the musician must be content to work and study through the years before he may even hope to attain his ideal. "In patience you shall win your souls" was spoken by the voice of wisdom. They are not yet won to perfection and completion. The artist's life seems forever to be mocked by certain withheld complications, and he is not satisfied, if he be worthy of his calling, to have life less than complete.

* * *

In all our training we desire both perfection and completeness. Conditioned occurs power in the eye of any single faculty. It is conditioned exercise that develops any single muscle, and each muscle required in musical art, each faculty, each available power, should be made perfect in itself. Completion depends upon the harmonization of these faculties and powers; there must be sympathetic development. While the separate powers and faculties are made perfect, they must also be made in harmonious with each other. Sometimes the strongest muscles must wait while the flaccid are being strengthened, and vice versa. It is the wise teacher who directs when to call a halt upon the development of certain faculties in order that the education of others may not be brought up; who knows how to prove maintenance, continuity, and when to urge a more active

endeavor. All musical culture is assisted by some memory appealing exercises. Many and many other musical will assist memory on the part of the pupil. Rhythmic and memory training of rhythmic and rhythmic tones of voices. Let music teach music the time and measure the rhythm, because the human soul is wonderfully complex and it cannot fail to be educated if given time to rest.

Soul possession and self-command are among the highest attainments—undistracted control of mind and body. All agitation disappears; a resolute command of one's powers is the very highest fruit of training. All mental growth is slow, and spiritual development extremely complex, and therefore extremely slow. The test of everything in training should be, "Can I acquire soul by it?" To be enlarged should be the ambition of every earnest student, and it should be his great care to avoid everything the tendency of which is likely to cause any shrinkage of soul. Just here all temptation affects the student. The temptation to do certain things for mere display is a temptation to be less a man, indeed, it is a temptation to cripple the spiritual powers. The real difficulties in student life are not such as are consequent upon poverty or hardships, or the ordinary obstacles in life, but they are the temptations to insincerity, and to inattention, and to narrowness of view and baseness of ideals. These are the real dangers that the student has to meet, and against all these difficulties the teacher should direct every energy.

HOW TO TEACH SCHUMANN TO CHILDREN.

ROBERT SCHUMANN has clearly shown the love he had for children in his "Album für die Jugend" and "Kinderszenen."

However, although his wonderful genius has been able to adapt itself to the childish imagination in most of these themes, there is always work for the teacher in interpreting the simplest compositions of Schumann.

My method has been to tell a story to the child which gives the thought, more fully than two or three word title. It is my belief that no amount of technic can teach fingers to play themes not clearly understood by the mind of the performer. First of all, I would appeal to the mind of the child and so produce the correct mood and feeling for understanding the thought written in musical notes, instead of words.

For the sake of the phrasing (which is much more difficult for a child to understand in music than the correct reading of the punctuation marks in language lessons), I have written a word for each melody note, and each complete phrase in words represents a complete phrase in the written score of the music.

Let us take, for example, "Fröhlicher Landmann" ("von der Arbeit zurück kehrend"), or "The Joyful Peasant" (returning home from work).

The first step is to point out the melody notes in the left hand and play the selection as it should be played, with joy and brightness.

Then teach the child, first to hum the melody with the piano notes; afterwards to sing the melody from memory with the accompanying story, or a similar one written by the teacher for that lesson:—

My weary day of toil is now all done,
I'm always happy at the ringing of the sun,
With wife and babe, I soon at home shall be,
I whistle blithely as that they run to meet me.

I wake at dawn,
And early work begin.
But when I am the very last to go,
Across the fields most joyfully toward home I go
I love my work,
I never duty shun;
But home after my weary day I have,
And now, I am the first up on my own master's farm.

In the last perfected stage, the pupil will be able to play the harmonies easily and well, because of a clear understanding of the thoughts to be expressed by the music.

After the teacher has told several stories, the pupil

should be given some number, without any help but the title, and be asked to write out a story for the next lesson. There is no greater need of rhythm, and if the child is too young to understand rhythm, let him tell simply a prose story and the teacher can aid him to tell put questions.

A very fine example of the minor tone is found in No. 4, "Armen Waisenkind," or "The Poor Orphan Child." Awakes the child's sympathy by telling a pitiful story, and notice very short phrases, like sob.

I am all alone,
On this cold gray stone;
There is nobody
That cares for me,
My heart will break,
If God doesn't save
Me home to heaven now.

Lower had a father kind and true,
I soon had a mother true,
But big I used,
For every crust
Of bread I eat;
I am so cold;
I was never bold;
I hate to beg for meat.

I once had home and friends so near,
Who called me their own dear;
But they all died,
Since then I've cried
Both morn and eve;
I pray God may,
To-morrow day;
My soul receive
In heaven.

All of Schumann's themes are usually well characterized by his titles. As the teacher plays sadly and slowly this composition, the minor tones will convey grief and pathos, amounting several times to a perfect wail of sorrow.

No. 7, "Jäglingdchen," or "Little Hunting Song," is a great favorite, I know. Be sure to explain the bagle call whenever it occurs. The teacher may begin a story, and ask as he plays the theme, that the pupil finish out the tale. Notice, well, the explosive marks:

Hallo! Hallo! Hallo!
Oh! come gather round me my comrades this morn.
Hallo! Hallo! Hallo! Hallo! —
Hear the welcome blast of the hunting horn.

To teach Schumann after this method will require that much more time and work be spent upon each selection, both by teacher and pupil, than usual. But from no other composer do we learn better, pure melody, nor can we find, elsewhere, so much originality in simple forms.

Another great reward will result from cultivating the child's imagination in this way. I mean the sympathetic relation of the mind and heart of the pupil, with the mind and heart of the composer as nearly as possibly can be experienced.

A thorough acquaintance with the "Album für die Jugend," will prepare one for a lasting friendship with the other more complete forms of the wonderful genius of Robert Schumann.

After learning to reason, you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it. None for grumbling, provided you have entered in at the strait gate. You will sing all along the road then, in a little while, in a manner pleasing for people to hear.

The first great principle we have to hold, is that the end of Art is not to amuse; and that all Art which proposes amusement as its end, or which is sought for that end, must be of an inferior, and is probably of a harmful class.

The end of Art is as serious as that of other beautiful things—the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement.

Every well-trained youth and girl ought to be taught the importance of directing, in of music, early and soon.

N° 1767

SÉRÉNADE HONGROISE.

Edited and fingered by
Maurice Loeffel.

VICTORIN JOYCIERES.

Andantino. M. M. J. = 68.

The musical score consists of five staves of music for piano, arranged in two systems. The first system begins with a dynamic of *p*, followed by *pp*. The second system begins with a dynamic of *f*. The music is in common time, with a key signature of one sharp. Fingerings are indicated above the notes in the upper staves, such as 1, 2, 3, 4, 5, and 6. Articulation marks like *rall. molto* and *f a tempo* are also present. The score includes various musical techniques like eighth-note patterns and sixteenth-note chords.

Sheet music for two staves (Treble and Bass) in 2/4 time.

Staff 1 (Treble):

- Measure 1: Dynamic *sf*, sixteenth-note pattern.
- Measure 2: Sixteenth-note pattern.
- Measure 3: Sixteenth-note pattern.
- Measure 4: Sixteenth-note pattern.
- Measure 5: Sixteenth-note pattern.

Staff 2 (Bass):

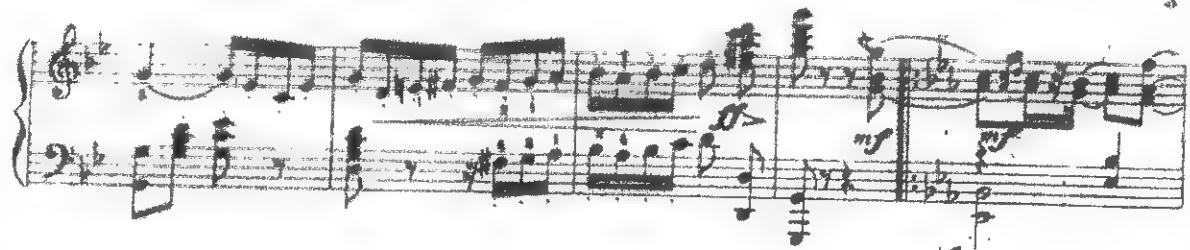
- Measure 1: Eight-note chords.
- Measure 2: Eight-note chords.
- Measure 3: Eight-note chords.
- Measure 4: Eight-note chords.
- Measure 5: Eight-note chords.

Performance Instructions:

- Measure 1: *cresc. poco a poco*
- Measure 5: *f a tempo*
- Measure 1: *dim. e rall.*
- Measure 2: *p a tempo*
- Measure 5: *dim sempre*
- Measure 1: *dissim.*
- Measure 2: *pp*

Footnote at bottom left:

• Double underlay on system
1387 = 1



Andante. n. 1

This is a handwritten musical score for two staves, likely for a piano or harp. The music is in common time and is marked "Andante". The first staff uses a treble clef and the second staff uses a bass clef. The score consists of five systems of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The music features various note heads, stems, and beams. Performance instructions include "pp" (pianissimo), "rall.", "a tempo", and "pp". There are also several slurs and grace notes. The score is written on a grid of five-line staves.

19. Tempo.

IV. *Tempo.*

This page contains five staves of handwritten musical notation for piano. The notation is dense, featuring various note heads, stems, and rests. Measure 111 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 112 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 113 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 114 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 115 begins with a treble clef, a key signature of one sharp, and a common time signature. The score includes dynamic markings such as *mf*, *dim.*, and *D.S.*

No 1789

The Little Hero March.

Fingered by Thos. a'Beckett.

Allegro moderato.

P. SCHARWENKA, Op. 58, No. 2.

The music is arranged in five systems. System 1 starts in C major with a forte dynamic (f). System 2 begins in G major. System 3 begins in F# minor. System 4 returns to G major. System 5 concludes with a dynamic instruction *p + dolce* followed by *cresc.* Fingerings are numbered 1 through 5 above the notes. The bass staff includes dynamic markings like *f*, *p*, and crescendo/decrescendo arrows.

7

A handwritten musical score for piano, consisting of six staves of music. The music is written in black ink on white paper. The first staff begins with a dynamic of p , followed by a measure with a dynamic of f . The second staff starts with a dynamic of p , followed by a measure with a dynamic of $graz.$. The third staff begins with a dynamic of p , followed by a measure with a dynamic of p . The fourth staff begins with a dynamic of p , followed by a measure with a dynamic of p . The fifth staff begins with a dynamic of p , followed by a measure with a dynamic of p . The sixth staff begins with a dynamic of p , followed by a measure with a dynamic of p .

Nº 1781

En Mélodie Slave Romancée
EVENING HOUR.

UN POCO DI CHOPIN.

Andante.

CHAS. BECKER Op. 59, No. 2.

$\text{♩} = 160$

The musical score is composed of four staves of piano music. The top staff is labeled "ad lib.". The second staff is labeled "ff". The third staff is labeled "dimin.". The bottom staff is labeled "p con dolore". The music is in common time, with a treble clef. Various dynamics and performance instructions are included throughout the score.

Indossa

rallent.

ben cantato

pp

a tempo

riten.

vibrato

dimin

rallent

f

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves: treble and bass. The key signature changes from G major to A major throughout the piece.

System 1: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 2: Key signature changes to A major. Treble staff: dynamic *p*, tempo *Meno mosso*, lyrics "Bon cantando dolcissimo". Bass staff: dynamic *p*, tempo *molto rit.*

System 3: Treble staff: dynamic *p*, tempo *con dolore*. Bass staff: dynamic *p*.

System 4: Treble staff: dynamic *p*, lyrics "dim in uen do". Bass staff: dynamic *p*, lyrics "oalando".

System 5: Treble staff: dynamic *p*, tempo *rapido*. Bass staff: dynamic *p*.

Nº 1740

MARCIA.

Edited and fingered by
STOCKS HAMMOND Mus. Doc.

Allegro marziale. M.M. 2½ ms. Count 4 to each measure.

O. AUGUSTUS HOLMES.

12

Frantic.

1

Cresc. maestoso.

f

Moderato.

Handwritten musical score for piano, consisting of five staves. The score is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff is a continuation of the bass line from the fourth staff. The score includes dynamic markings such as *p*, *cresc.*, *f*, *ff*, and *molto rit.*. Fingerings are indicated above the notes, showing sequences like 1, 2, 3, 4, 5. The music features various note values including eighth and sixteenth notes, and rests. The score is written on a grid of five-line staves.

11
Nº 1721

The Maid of Carinthia.

"Kärntner Dirndl."

LÄNDLER.

J. E. HUMMEL, Op. 279

Grazioso. L. 108

The musical score is composed of four staves of music for piano, arranged in two systems. The first system begins with a treble clef, common time, and a key signature of one sharp. The second system begins with a bass clef, common time, and a key signature of one sharp. The music includes various dynamics such as *p*, *p*, and *pp*. The piano part is indicated by a treble clef and a bass clef.

A handwritten musical score for piano, consisting of five staves of music. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes between staves. The score includes various dynamics such as *f*, *p*, *pp*, *cresc.*, and *a tempo*. The manuscript is written in black ink on white paper.

A handwritten musical score consisting of five systems of music for two staves. The top system starts with a dynamic of *p*. The second system begins with *cresc.* and ends with *p*. The third system is labeled *Ländler. Piu mosso* at measure 54. The fourth system begins with *cresc.* The fifth system is labeled *Vivace.* and ends with *dim.*

p

cresc.

p

Ländler. Piu mosso

cresc.

Vivace.

dim.

LETTERS TO TEACHERS

*** MARCH 1875.

"What law or custom teach, if any, do you consider the best to use for beginners?"

"In teaching the Mason system of Touch and Technic, is it necessary for the pupil to purchase the four books, or can the student be used by 'explaining the different kinds of touch and method of practice?'" E. C.

I have written "Twenty Lessons to a Beginner" to show a method of beginning with young pupils. I do not know whether this is or is not the best for the purpose. Mr. Landau has a very good book. There are many others. My Twenty Lessons were written to illustrate the manner of training the eyes and fingers before taking up notation; and of introducing Mason's exercises early in the game. You will do admirably with beginners if you will use Graded Studies Vol. I., and carry out the application of Mason's exercises indicated in the introduction to the volume, with this exception, that there is enough work outlined to last two grades instead of one.

"It is not necessary for the pupil to have the four volumes of Touch and Technic all at once at the start. But it is better for the pupil to have Vol. I. very soon, and Vol. III next; then by the third grade at latest add Vol. II, and in the fourth grade put in Vol. IV. It is not necessary to wait until the pupil has the volumes before introducing any of the exercises, but eventually the pupil must have the volumes in order not to forget the exercises; moreover, it is economy to have the volumes, as it saves time in the lessons, and in assigning reviews.

"In playing a trill, which note is struck first, the principal note, as written, or the accessory note? I find that I am in the habit of beginning with the note written, but I have lately noticed that the books say that it should begin with the accessory note." E. E. V. G.

A trill begins with the accessory tone, unless it is in a chain of trills, in which case some writers say it should begin with the chief note. Occasionally there are grace notes written for beginning a trill.

"Do you consider it necessary for a pupil to count aloud if he finds it difficult to do so and can keep good time without it?" L. J. D.

I do. If a pupil finds it difficult to count aloud it is almost invariably because he forgets it. When a pupil counts aloud you are perfectly certain that he is thinking more or less about the measure. If he does not count aloud, and particularly if he cannot count aloud you may be quite sure that he is not thinking about the measure to any great extent. So I say so long as it is difficult for him to count, it is important that he should; but when it gets easy, why then it is not necessary except in taking up new pieces or exercises. Nothing simplifies a difficult task so remarkably as counting the time aloud in practicing it. In order to play and count aloud, one must know where the pulses of the measure occur, and the accent.

"To what degree can a teacher remedy this fault of a pupil, the bending in of the second thumb joint, and how shall it be accomplished?" A. L. P.

By second joint I take it you mean that where the thumb attaches to the hand; and by bending in, the curving of the thumb towards the hand so that the thumb makes a curved line with the point away from the hand and the joint bent in. This condition of the joint is generally due to youth or extreme suppleness, amounting in some cases to want of proper tone in the flexor muscles. The Mason exercises for elastic touch, made by closing the hand, especially those in sixths (Touch and Technic Vol. I, page 24, Nos. 65 to 69), if administered a little at a time for some weeks, will remedy this fault. It is of very little use to try to make the pupil remedy it self consciously. The shifting exercise will gradually do it by strengthening the flexor muscles.

"1. Who is considered the best authority in teaching the piano and in other musical studies?"

"2. In Mason's Touch and Technic, Vol. I., second exercise in slow form, should the hand be raised at a quarter rest?"

"3. Why are emphasis marks sometimes placed upon the accented parts of the measure?"

"4. Can we compare the rest in music to the punctuation marks in language?"

"5. Does a rest in music always indicate a division, or ending of a sentence?" E. C.

If I were to judge from the number of applications for help I should say to answer to the first question that the

best of highest rank express to belong to Mr. Theodore Finney. And if next to him alone then to him with the other gentlemen of the staff of the Etude, for nearly the twenty or thirty thousand readers of the Etude form a constituency such as no other musical journal in the world enjoys. But if we go outside the circle of the Etude, why then I would say that there are so many best authorities, all differing among themselves, that no one can be named. In the line of piano teaching, I would say there are few as eminent as Dr. Mason; but then a master like Josephs ought to be as great an authority as any. For a practical teacher of the higher art of piano playing, I should doubt whether there is just now any better than Lesschenbach. When it comes to theory and general information about music I should say that Dr. Professor Hugo Riemann, of Wiesbaden, Germany, is one of the best and most eminent now living. The fact is, however, there are very many sound musicians, well informed, and of good judgment, whose opinion upon almost any point connected with their profession would be entitled to rank as expert.

2. In the Mason exercises referred to, the hand should be raised at the quarter rest.

3. Emphasis marks are placed upon the strong parts of the measure sometimes to indicate a greater accent than the rhythm would require.

4. Rests cannot be compared to punctuation marks in language. The common idea of a rest is that it indicates silence. So it does, but not silence in general, but a certain specific kind of silence, namely, rhythmic silence; i.e., silence while rhythm is going on. This makes all the difference in the world. In language sometimes the sense goes in part across punctuation marks, perhaps frequently does so. But in general the punctuation mark terminates some kind of a sense, or at least postpones finishing an idea, as when a parenthesis is put in. And even the period sometimes leaves the sense to be completed by a later sentence; but the normal idea of the period is that it marks the completion of a sense. A rest does not indicate the completion of a sense. The silence is sometimes just as important a part of the idea as the tone itself—though I admit that it would not be so easy to make up a piece out of rests alone, as out of tones without rests. If you will look at the variations of the Andante of Beethoven's sonata in G major, opus 14, No. 2, you will find placed where the idea of the theme is carried through with an eighth note, an eighth rest for every quarter note of the original form of the theme. I believe that there is a variation of the same sort in the Andante of the sonata appassionata of Beethoven—it is the first variation. The same is common, and hundreds of examples could be found. On the other hand, a rest at the completion of an idea is not rare, but it is by no means universal, so I should say that a rest indicates rhythmic silence, and if such a rest occurred between two different ideas in music, it might be regarded as standing in place of some kind of punctuation mark. But to get this idea of a rest as the general concept would not at all, for the reasons given above.

A correspondent has written me a complimentary and interesting letter, asking me to give some complete book showing my "method." She has the works I have published and seems to like them, but feels that there ought to be some one book giving a complete idea of my method. To this correspondent I will return humble acknowledgments, for it is always pleasant to find that some one sets store by our opinion, especially when one has worked out his opinions in the rather expensive school of experience. But there is not and cannot be any such work as the correspondent mentions, for reasons which I will now show.

It is no secret to readers of THE ETUDE that my method of eliciting tone from the pianoforte is substantially that of Dr. Mason's "Touch and Technic," and in it I am simply a rather humble follower of a distinguished author—except at points where for certain practical reasons (sometimes founded in the limitations of average pupil human nature) I take liberty to differ from him. Then, in my "Twenty Lessons," I attempted to show a method of starting a beginner musically. In the "Standard Grades" I sought to declare which ones of the library of études I thought on the whole best for common use. And in my phrasing books I have shown the collection of pieces which appear to me best adapted to awaken poetic and musical playing in the pupil, particularly upon the lyric side.

All of these pieces of apparatus are parts of one larger whole, to which belong also a certain skill in using salon and concert pieces for awakening other qualities in playing, as the time for applying them comes with the pupil.

The demand for the pupil is to arrive eventually at a certain goal, which is to be able to play steadily, expressively, merrily, and with intelligent pleasure in himself, accompanied by all the virtues when a student of her elements ought to know. In this latter view, music is a department of literature, in which the works of Beaumarchais, Chopin, Schubert, and the other writers

take the place of the writings of Shakespeare, Pope, Dryden, Tracy, Longfellow, and the like.

Now, in forming the figure of the pupil and educating certain fundamental perceptions, I follow Mason. But in bringing her to toward expressive playing and especially toward this larger view of musical literature, and to a realising sense of the tonal beauty which these master works exhibit, I have to deal with the individual, each one according to her needs. The radical condition is to keep her interested. Without interest there will be no productive attention. In order to keep her interested I have to select carefully from moment to moment, and above all give things in such an order that one thing throws light upon every other. This at best is a sort of happy-go-lucky business, and many mistakes are made. Every teacher has to find it out. There are certain underlying principles of pedagogy, I believe, which might be formulated; and every author has a certain value on the pedagogic scale, and perhaps this value might be ascertained and formulated, approximately. But the pupil, again, presents a new combination of difficulties, and how are you to ascertain exactly what this is? Here is the rub, and nothing will answer but good sense and close observation and experience, and no method will help you. I am sorry not to be able to say something better worth saying; but this is all there is of it. I have no method. Every pupil takes a different method; yet all take the same. It is merely a question of the easiest order for the faculties of the individual to open. Once ascertaining which faculty you will go "at" next, then there may be a method for that step, and so on; but not for the whole. We live and do business on the installment plan, and the size of the installment depends upon the facility of collection. Commercial principles rule the roost.

—The following, taken from *The Presto*, is so descriptive of general conditions, and hits a wide spread feeling upon the part of certain teachers, who have occasion, later, to rue their change of base, that we reproduce it in the hope that it will help some discontented one to overcome his trouble.—

The Presto was lately in receipt of a letter from a teacher in one of our smaller cities asking advice as to the chances for teachers in Chicago—that is, for that particular teacher. For his benefit and that of others who may be tempted to try fortunes here we will say that the odds are against success. The private teacher in Chicago must look at his or her work from a business standpoint to be successful, and the competition is so keen that the dreamer or one relying solely on ability has and will have but slight chance to make more than a bare living, if even that. The teacher of to-day has more calls for expenditures than formerly. A well-equipped studio, centrally located, is almost a necessity; advertising, too, must be taken into account; one must be decently clothed, housed, and fed, and make as much stir in social life as possible. A keen business instinct (possessed by but comparatively few musicians), quick to recognize opportunities for distinction and advancement, is almost equally a necessity, and the money making faculty as well. Art is most curiously mixed up and interwoven with business in Chicago. Whether art suffers is open to question. Certain it is that many of our best musicians have developed the business instinct and they are to-day in comfortable circumstances materially, eminent as artists. Others, unfortunately, equally gifted, are in the shabby genteel, looked down-upon condition so repugnant to every man who has any personal pride. No, we would advise the teacher who is doing good work, which is fairly remunerative, in a smaller city to remain there.

—Music was the first sound heard in the creation, when the morning stars sang together. It was the first sound heard at the birth of Christ, when the angels sang together above the plains of Bethlehem. It is the universal language, which appeals to the universal heart of mankind. It gives our entrance into this world, and solemnizes our departure. Its thrill pervades all Nature,—in the hum of the timid insect, in the tops of the wind-swept pine, in the solemn diapason of the ocean. And there must come a time when it will be the only suggestion left of our human nature and the creation, since it alone, of all things on earth, is known to heaven. The human soul and music are alike eternal.—George P. Upton.

THE ETUDE.

MUSICAL ARTICLES BY FREDERIC CHOPIN.
REVIEWED AND COMMENTED ON BY JOHN STANTON BROWN.

Musical writing is a task, simply a business. When it is up there very little interest is, and then the necessity of all the music students look out & take care of the education of young. In the first of musical studies is always the most, and the students are then as possible as the more need to work & which we could easily make more room to absorb my present. A number of times ago I mentioned a manuscript of the last time, and made some additions & corrections. The author, Mr. Fugger, has agreed to the changes, and I expected to have what I did not believe I could ever print a picture.

What of course you would wish to "But," said I, "I don't know about a man." "A man is a pretty hard thing to draw," he said. "Now if you will go to work systematically and do what I tell you for three years, I will enable you to sketch almost anything at sight, to have a correct picture, and if you have any imagination or convenience to sketch your own picture preference."

Now I honestly think that can make anybody play the piano. I never make an effort of everybody, but I believe that I can make a lot too long period, my three years—I don't know three Chicago years, where the pupil continues about the first of October, and then goes at the first of November to attend a wedding down in Indiana, then when she comes back she goes to work on her Christmas present and takes a vacation; after Christmas she comes back all broken up, and perhaps a neighbor goes sick and she stops a couple of weeks or that account, and by that time spring calculating comes, then Easter; the first of May gets pretty warm, so we continue now. That is a change year,—very lucrative to the music teacher. But I mean the four or twelve months at the rate of three or four hours a day—I believe that anybody can, within three years, learn to play well enough to play a Mendelssohn Song without Words, perhaps one of the easiest of Beethoven's Sonatas, and the Bach Inventions, and that would probably be plenty to most people. The rest, however, would have to be very practically done.

* * *

Now this in regard to practice. I think that each pupil who comes to take lessons wants to learn. I really think so, and the majority do learn. I think that the American girl (I have taught too few of the American boys to speak in a general way) will learn quicker, will learn what they learn better, than the girls of any other nation; they are more intelligent; they are very quick to learn, and they have a most exuberant technical ability, unfortunately a great technical talent. I was two years in Berlin, and while there taught the advanced class of Rellihof Conservatory. I had about forty pupils. Now those girls didn't begin to play as well as our girls here. Then I attended a public examination of the Vienna Conservatory, and their playing was far, stronger, more complete playing. They played concertos which they had studied during the entire school year, and far better than you will hear them here. The great point that remains, and the most important, is to tell the girl how to practice, what to do.

* * *

There comes at once the question of scales. How many must have the "Fingering." She goes to a new teacher, says, "Teacher, "Play me scales, easier?"

"Play now." She does and plays the C major scale, which of course is the most difficult of all scales. Many instances of this at least were distinctly heard. "Well," she replies again, "that's very bad." Her teacher's self has only it is bad or what she wants do in give it better, such "good ways practice makes." "How much must I practice again?" "The more the better." "What makes?" "All the easier again." Well, she comes the next day. "There you practice again!" "Yes, this time just plays a scale, has a shorter time." "Well, as soon as this is over then I want to play again. This time again she finds me I stopped at all and that's the end of it. Now on a number of such cases following again at an instant, saying, "In the beginning with me I always stopped."

2 pages back he came to discuss a certain time with

another boy of mine, then having remaining sufficient to those of the congregation & audience alike, addressed it to all interested, wishing me to appreciate them. Let me repeat again the words of Cesar in his name, and this is to those are the principles of developing the French School of grand expression giving time the more time the greater control will be giving the forte, grand expression day longer & longer—you can never anything as intense that seems to stop him to damage the hand. Train the fingers very clearly, very firmly, then stop a moment. Then let him do the very opposite thing, in time of requiring the fingers high and nothing firmly, and in the moment of striking out an agreeable amount of pressure, let him keep alive in the hand and not strike heavily. This is a different mode of playing and it stands to reason it will produce a different result. It will develop variety and smoothness.

* * *

The first object of practice is clearness. This can be accomplished by a light staccato touch. Staccato work in scales is very useful, and it is this staccato work which has given to every pianist his technique, from Jommelli down. They all practice that way. It is one of the singular things in piano playing, that in order to play a legato passage clearly and cleanly, you must practice it very slow but staccato. You must take any passage whatever and play it slowly, long enough with a staccato, then play it legato, and all your passage work will have a brilliancy, a clearness, a touch, which nothing else will produce.

We will say that we practice our scales in three different ways, and with the average pupil we advise an hour in the morning of scale practice, usually taking major scales, the relative minor and with more advanced pupils double thirds.

I think a good way to practice arpeggios, and a very simple way is to take the first common chord in its three positions. Where pupils have small hands, omit the octave, and so on. Practice the arpeggios in the three positions, also this way. Below in the opposite way. If you will remember how much of all the classical music consists exclusively of scales and arpeggios you will see the importance of this. A person who can play a good scale and a good arpeggio can really play most of the Beethoven sonatas, because there is very little octave work in them. After playing the ordinary common chord in the arpeggios, I give to the pupil the diminished chord in its fourth position. There are only twelve positions in all, and then dominant seventh.—Music.

THE AMATEUR MUSICAL SOCIETY.

BY CORA STANTON BROWN.

The following is a programme of the Saturday Morning Club, of San José, California. President, Mrs. Carrie Foster McLellan:—

Schubert, Lied and Works of Auber and Herald; Piatti's Duet—Overture "Zampa," Herald; Piatti's Solo—Ballade in A flat, Chopin; Vocal Solo, (a) "Hilda," (b) "Zampa," Herald; Piatti's Solo—Pianoforte (Nos. 1 and 3), Scherzo; Vocal Solo, (a) "Natalie and Ali," from Haydn; Auber, (b) "Il Du," from Haydn; Auber; Pianoforte Duet—Overture, "Die Sonnen von Persepolis," Auber.

The programmes of three years' work of the "Meet and Amuse," of Indianapolis, Indiana, are published, showing the economy of plan. Also one programme of a single day's work.

Classical Period, 1830-50.

Carlozzi 1st—Piano, The Flute; Blancafort, Capriccio of Pianoforte and Violin; October 21—Paganini, Concertino for Violin and Piano; Correspondence, from Berger, October 21—G. Rossini, Marche; The Devil's Chorus; October 21—de Almenara, Folk-Songs and Stories; Performance of Paganini, Lalo, Schubert, Opus Clavigerius; Paganini's Concerto No. 1, Opus Clavigerius; The Willow, as performed by Weston, Chorister, and Pianist; Delibes, Suite Highland, Concerto

Gounod, March 20, 1830, Troubadour and Minstrel; Troubadour, Troubadour and Minstrel Music, March 20, Romeo and Juliet, April 10, Beaumarchais Day.

Romantic Period, 1830-50.

November 6—Saxton L. Pratt Schubert, November 10—Bacharach 11, Old Music and Weber, December 8—Beethoven 12, Field and Mendelssohn, January 6—Bacharach 13, The Author and Wagner Ballad; Ancient and Modern Dance Forms of Composition, January 23—Bacharach 13, Daniel, Spohr, and Beethoven, February 13—Bacharach 13, Mendelssohn, March 12—Bacharach 13, Clementi, The Castle April 2—Section II, Gounod and Thalberg, April 20—Section III, Macduff Intermezzo.

Modern Romantic Period, 1850-90.

November 6—Section I, R. Schumann, November 10—Section 11, Chopin. December 17—Section III, Liszt, January 7—Section I, H. G. von Bülow and J. Brahms, January 25—Section II, Saint Saens and Tausig, February 16—Section III, Tchaikowsky and Gergiev, March 11—Section I, Mollerbaer and Wohlleben, April 1—Section II, Gouschals and Doddy Bock, April 22—Section III, E. H. Sherwood and K. Liebling.

Chopin Programme, November 29, 1854.

Paper, Duo, Waltz, Op. 18; Song, Love Me; Nocturne, Op. 82, No. 1; Polonaise, Op. 40 No. 1; Song, The Birdling; (a) Nocturne, Op. 37, No. 2, (b) Marche Funèbre; Lieder Quartette, Hear, O Lord; Fields of Paradise; Duo, Polonaise, Op. 22.

It is pleasant to find a club that takes time in covering the ground of musical history, which is, perhaps, as good a subject to take for first study as can be found. Musical clubs catch the contagion of the "fin de siècle" spirit of hurry. The realization of the fact that we are now living in eternity, and that there is no reason in this rush, and that the cause of it lies in a mistaken idea of our own good and so the good of society, will bring a better state of things. We will go about the gaining of culture in a more leisurely, sensible, and enjoyable way. The best work, that we do for ourselves or others, is actuated by love. If it be love of ourselves, the motive must be called selfishness; if it be love of others, that is at least unselfish and is far good; but if to this is added love of the work for its own sake, we do better work and gain both of the other possible objects, for we help ourselves and others most when we do good work. Then let us love the work of the Musical Society and linger over it with pleasure. Indeed, it is impossible to learn anything unless we love the learning.

WHAT IS CLASSICAL MUSIC?

BY WILLIAM MARION.

Music which through prolonged usage has proved its possession of those qualities which entitle it to be taken as a standard of excellence, and which has come to be acknowledged, first by competent judges, and subsequently by the public generally as representing the highest expression of musical taste, and hence authoritative as a model. Such music combines in true proportions the qualities of both heart and head, or, in other words, it is characterized by the union of the emotional and the intellectual in proper equipoise, and through the possession of those qualities in their right adjustment, combination and relationship, it is delightful and instructive,—always fresh and incapable of growing old.

The reason why classical music does not always please at the first hearing is because all have not the facilities of perception and response in an adequate degree. Those who have fine and penetrating discernment, and the ability of making nice distinctions, perceive it soon. With others it requires time, study and close acquaintance in order to fully appreciate.—Music.

The student should always bear in mind the grand and grandiose and majestic tones. He should become sure and sure, satisfied with mastery, and expert, especially sure & secure of their meaning. Thus the grand and grandiose will fill him with the noble sense of grandeur and magnificence.—Musician.

MUSIC AND MONEY

I don't remember ever hearing any one call music and money twin sisters. They are so seldom seen together that one would suspect no affinity between them; yet we know they are very kind of each other sometimes. Wealth always requires a warm welcome in the household of music, and music generally receives an invitation to share the festivities in the palaces of wealth, yet they are not often found serving the same master. We may visit the homes of music when we will, and in many of them find that poverty has just gone, or is expected to be the next to knock. Poverty we know has its abode in all the professions and vocations in life, though it seldom visits the homes of industry, tact and economy, yet like the wandering gypsy that it is, it continually and persistently injects its evil and misery into the homes of the indolent, ignorant, and impractical, especially the latter, and for some reason it seems to show a predilection for pitching its tents among the devotees of music.

Why is it thus? Must music in order to be in the companionship of angels in the next world, have poverty for its constant companion in this? Was this the design of Him who said unto all men, "By the sweat of the brow shalt thou earn thy bread?" Or were these amendments, intended to accompany his command, that have reached the nations of the earth only in an unwritten form? For we find plenty of musicians who are diligent and intelligent, but not practical. Aye, there is the difficulty. Musicianship and practicability are so rarely combined in the same individual that it has become the exception and not the rule.

We all like money; we all need it, and it is our duty to make enough of it to keep off the assaults of poverty. "Poverty is a condition which no man should accept unless it is forced upon him as an inexorable necessity, or as the alternative of dishonor." Every man should make provision for old age.

The man who fails to make a living in a profession, is in the wrong profession, or what is worse, lacks practical ability. From this remark the victims of sudden misfortune are perhaps the only ones entitled to exception. No musician can live inside of music and obtain practical wisdom. If a man wishes to be an exquisite musician, and be a cipher in every other respect, I would say to that man shut yourself up in music; draw a curtain between you and the outside world; learn not the value of a dollar, whether it is in the form of real estate, dry goods or food for your table, nor of the laws of trade or government, but apply yourself to music and all that is musical, and you will soon be so exquisitely cultivated as to be good for nothing except to be kept in a show case, with the richness of music in one hand and the barrenness of poverty in the other, as a specimen of what the most approved system of musical education can do.

A very high education, unless it be practical, as well as classical or scientific, too often unfita man for contest with his fellows. "It riffs the cannon till the strength of the metal is gone." It gives edge and splendor to a man, but draws out all his temper. "Talent," says a writer, "knows what to do, tact knows how to do it; talent makes a man respectful, tact will make him respected; talent is wealth, tact is ready money." For all the practical purposes of life tact carries it against talent, ten to one. Then I would say get education, get a broad, musical culture, but with all thy getting, get practical understanding—I mean the ability that will enable one to make a vigorous fight in the necessary conflicts of life. Of Beethoven we read that he was so ignorant of finance that he knew not enough to cut the coupon from a bond to raise a little money, instead of selling the entire instrument. He was so impractical that, when 27 years old, he sent a friend 200 dollars to buy flours for some shirts and half a dozen pocket handkerchiefs; and about the same time, when he had a little more money than usual, he paid his tailor 200 dollars in advance.

That poverty makes foul fat glands I cannot believe. The gloom of Beethoven's genius lights the world, but I believe its shadow would have been even more brilliant had the dark gloom of poverty been lifted from the last

and poorest of his life. There is no good reason why musicians should be poor managers; but many of them are. There are musicians in this country who spend too much time with the press agent and forget the dangers of the promissory note. To be a good manager is to be practical and successful. Bad management and impracticability sleep under the same roof, and poverty is their legitimate offspring.

The theoretical worth of a dollar is a small thing to learn, but how many of us know its practical value? Money we must have, and we go into the world and purchase it with our brain and muscle. I hold that it is the duty of musicians to make money, in spite of the whims and traditions that the world may entertain against it. To do this we should make every dollar purchased more than we paid for it. There are many ways of doing this. A dollar may be made to purchase more than its cost in food and clothing for the body, nourishment for the mind, strength for the muscle, wholesome amusement and Christian charity. I hold that no man can do this without some practical ability, which comes to no man who lives solely inside of his profession; neither does it go within the walls of any college that advertises to make the man. No man can learn to make money unless he puts himself occasionally in the current of business life.

After saying all this, I wish it distinctly understood that I am in favor of a broad and liberal education, and by this I mean an education that develops the practical along with the theoretical side of a man. The education that gives a man edge and splendor alone, makes a razor of him in appearance, but not in fact; without practicability he has no temper, and when he comes in contact with life and runs against the rock, the blade is broken, and he retires a victim of the illusion that books and the study room make the man. Then in closing I would say to musicians and others, don't shut yourselves up like oysters in your profession, but reach out and touch the pulse of the world about you, and its thrill will give you life and usefulness.—W. T. GIFFE, in *Home Music Journal*.

TO PLAY OR NOT TO PLAY.

MUSICAL EDUCATION THAT WOULD MAKE STUDY A PLEASURE TO CHILDREN.

"Do you know," said an anxious mother to a group of interested friends the other day, "my little Lucie is getting to be a great girl eight years old this spring, and I have not settled in my mind whether or not to have her instructed in music. She doesn't seem to have the slightest inclination toward music, and besides, I do as dread the aching and nerve destroying practice."

"Then, by all means," said one of the addressed, promptly, "don't force her to learn, unless you want to inflict years of misery on both of you, only to find the utter uselessness of it all. I tried it with my daughter, so I know whereof I speak. She had not any talent for music, but I believed it was merely latent, and was determined that it should be cultivated. So I had her study for years with the very best teachers I could procure, and never allowed her to play anything at all that was not classical. Every day there was the weeping and protesting to be gone through before she settled down to her practice. And the result? Well, she learned to play fairly well, only fairly well, and when she married, she refused to even have a piano in her house, and all the wafty work of those long years was wasted."

"How I pity that child," said another woman earnestly. "But in spite of that awful example, if little Lucie were my child, she should have as thorough a musical education as I could afford to give her, but on a different plan altogether. I am not a music teacher, so I don't know their professional view of it, but to my mind it seems as absurd to make a poor little beginner work away at even the simplest classics as it would be to require a child who has just learned to spell, to read Hester and Cattley and accuse him of want of literary taste if he did not enjoy them."

"Ha," she confessed, warmly, "if I had a little daughter she should learn music as a new play. Her poor little fingers should not be cramped by heavy

practices of memorizing and laboring technical studies, but for several years she should learn simple melodies, the folk songs of Germany, Moore's Irish melodies, old English ballads, and music of that class. I would also have her learn to sing them, not as a means of inflicting futile torment on her unlucky friends, but to cultivate the musical ear, which no amount of piano practice will do. In this way she will get a knowledge of pure melody, which is the foundation of all musical knowledge, and would learn to love it for its own sake. She would also be able from the beginning almost to entertain her little friends and excite their admiration, which is a great factor in child education."

"That was the way I was introduced to music and I have never ceased to thank my mother for her wise course. I was one of those children who are said to possess no musical taste whatever, and yet, by the time I was ten years old I used to play Mozart's melodies with the greatest love and pleasure, and when I finally came to take up the purely technical part of piano playing I did it intelligently and with some knowledge of the end to be gained. And not to be accused of vanity, I think I may say that I play passably well, and I owe whatever social success I have attained to it."

"Do you know," exclaimed the first speaker, "I have always felt, without being able to express it, the injustice of shutting up a poor, helpless child by the hour with a formidable lot of exercises and scales, and it was really this that made me hesitate about Lucie. Now I am determined she shall learn on your plan, and not have any latent music that may be in her educated out on the orthodox plan."

FINGERS AND FINGER-RINGS.

A STORY BY JOHN ORTH.

I was once sixteen years of age. This was some twenty odd years ago, and I am sorry to say, may never happen again. It was about this time that I was presented by a very dear friend with a ring, a very charming amethyst ring. Naturally enough, this gift was highly prized by me and was my constant companion by night and day. It did not seem to interfere in any way, either with my piano practice, or with any other duties which devolved upon me during the years of our companionship, and as time went on, we remained the best of friends.

During all this period, however, there was one fact which was to me a constant and growing source of care and anxiety. It appeared as if one finger, in spite of all the practice, including even much extra attention, which was given it, lagged behind the others in growth and development.

This became to me, especially during my years in Germany, a matter of no small concern.

All that we accomplish in this world, you know, is done in spite of obstacles, so I plodded on, doing the best I could, under the circumstances, to aid the finger with the weak constitution in keeping up with his brother digits.

And so time went on, until it came to pass that I was away one summer, on a vacation, with plenty of leisure for thought and reflection.

One day, as my mind turned in that direction, I laid my hand on a table beside me. In the midst of a reverie into which I fell, quick as a flash the whole situation was made clear to me. That ring! that innocent appearing little ring! that finger which had carried the encircling band all those years.

The mystery was solved. The two companions were immediately separated, never to meet again. They parted company, and all is well. It would have been better had they never met.

And thus ended my little story, the moral of which is easy to see, etc.: that all students of the piano may well beware of coming under the spell of that oftentimes very attractive, but always treacherous jewel,—a finger-ring.

To be a true musician you must be a true man. Fresh from Longone — Mozart.

THE BASIS OF PHRASING

BY E. S. MARSHALL.

In order to teach phrasing, two things are necessary. First, to train the pupil to recognize the ideas in the pieces he studies; and, second, to give the necessary touches commanding expressive tone quality, through the use of which he will be able to bring the musical ideas to the attention of the listener. In the first statement which I published upon this subject I was not altogether fortunate in the theory, the manner in which I treated it leading to awaken a conception of phrasing as a separating, whereas phrasing is a joining, of tones. The first thing to do is to find out what tones go together to make up an idea; and the second thing is to join those tones so that they do express the idea. The separating from the idea next following may or may not take place. As a rule, it does; but often it does not, two ideas being joined in the performance into one continuous flow. In this flow, however, the individuality of the two ideas composing it will not be lost, but will both be brought out in a manner which lies at the very heart of the art, whereas a little later. Now as to the second point involved, the provision of touches commanding musical expression very early in the course, I differ in this from many teachers. I hold that when a person begins to learn any instrument, the very first thing to master is the production of a musical tone, and by degrees an expressive tone. For when one has an expressive and musical tone, even if he plays but a simple thing, it will be interesting; whereas, without musical tone he may play something very difficult and elaborate without being interesting in the slightest degree. Of the latter one could find hundreds of illustrations in almost any part of the country up to within a very few years. Latterly, however, the art of musical expression has come into current piano-teaching to a degree formerly unknown, through the larger use of pieces and the smaller use of unmusical studies. Nevertheless, I believe that we are as yet only at the threshold, and that the art of teaching the piano musically is destined to receive a powerful impulse within the next ten years. It is on account of my idea that a musical tone is to be placed first that I have so much insisted upon Mason's technics; because, so far as I know, his exercises afford a more expressive play for the fingers than any other technical exercises.

How is the pupil to know a musical idea when he sees it? This is the great question. He is both to recognize it intellectually and to feel it, because if he does not do the latter he will never play it with expression. How, then, first to lead to the recognition of musical ideas? One should begin, I think, by a simple exercise in recognizing musical figures. Suppose, for instance, a study contains a series of ascending scales; as the eye passes along the page it recognizes a series of oblique lines rising toward the right hand. A succession of descending scales presents a series of descending oblique lines. A succession of complete scales, ascending and descending, presents a series of obtuse angles, the lines both rising and falling. It is so with any kind of a piece. Take the first Cramer study. The series of steps by means of which the hands first ascend the keyboard can easily be seen to grow out of the figure contained in the first four notes (16th). When the rons start to descend, a new figure is taken, and so on.

It is the same with any kind of piece whatever; there are certain curves made by the melodic phrases, certain approximate curves, which the eye will take in from the position of the notes on the staff. Suppose we take a strongly marked thematic piece, like the Scale of the Beethoven Bagatelle in D minor, Opus 81, No. 8. The figure here consists of the first four notes, which are repeated over and over, with rests after each figure. The eye cannot possibly go astray here. Of late the finale of the first sonata. Here in the right hand there are three chords struck firmly, and in their independence of each other. Look through the movement and notice how many times this figure occurs. A little further along there is a series of measures descending, seven times in succession, the last a half. Notice how many

THE ETUDE

times this figure occurs. On take the beginning of the Haydn Sonata in D major, which forms the third study in my first book of phrasing. There is a figure of four notes and another of two, repeated. And so it goes in every piece; the most superficial looking of the page will reveal note figures which occur more than once. A very little practice will discover them.

A figure is not necessarily an idea, in the full meaning of the term. It may serve as material out of which an idea may be constructed, or it may be a full idea in itself. The figures in quartets, in the first sonatas already mentioned, do make a complete idea. The four-note figure beginning the first Cramer study does not make an idea. It is merely a passage figure, or passage motive. Here we arrive at a point where sense begins to make a difference. What is the foundation of this difference?

The Beethoven idea in quartets in the first sonata has a motion and a repose. It moves in a particular direction for a given length of time, and ends with an accent. It need not end with an accent; it might end with an unaccented syllable, like such words as "like-ly," etc. But in this case the accent is still upon the last word. Now, a musical figure, in order to form an idea, in the sense in which we are now using the term, must have a determinate motion and a repose. The Cramer figure of four tones has no repose. It can only acquire repose by many repetitions, and at last bringing up at an accented tone. If it be repeated at the same pitch three times, and closed with the tone which would begin the fourth repetition, it would become an idea. If it were repeated in ascending degrees three times, and closed with the accent which would begin a fourth repetition, it would also be an idea. What, then, are the signs of musical ideas?

The first element in a musical idea, for our present purpose, is the rhythm. A musical idea begins at a certain point in the measure, and ends either at the corresponding point in the next measure, or else in the next but one. Always exactly one measure, or two measures. Here the measure form is a point of notice. A measure for musical purposes is generally something different from a straight "one, two, three, four," bar to bar; it is usually from some point within the measure to a similar point in the next. Hence arise measure forms of "two, three, four, one," in which the closing beat has the accent; or of "three, four, one, two," where the accent fell one beat before the close. Most likely, however, it begins with a fraction, and ends at the corresponding place in the corresponding beat of the next or the next measure but one. In some cases the musical idea consists of but two tones, a fraction of a measure, or of a beat; in these cases it will be found that the little idea is repeated and sequenced upon until a larger symmetry is composed. And in phrasing such an idea, the little ideas have to be distinctly brought out, while at the same time the movement of the entire figure is also felt. This which appears complicated is very easy. And I would say that the first basis of phrasing is to learn to recognize the measure form, and to use this as a rough sort of guide in recognizing the points where breaks in the musical ideas might be expected. If it were permitted me to make use of musical notation here I could make this plainer. But it is not convenient. When we pass the first little idea, the musical molecule, there will be found another, which will be the same thing exactly, or approximately, or a new one, but generally of exactly the same length. Thus at the end of exactly two or four measures from the point of beginning there will be found the end of the structural phrase; and four of these phrases will make up a period. Occasionally the periods will be longer or shorter. They will be made longer by repeating some part, and shorter by cutting across some part. The normal simple period is of exactly eight measures, consisting of the exact fraction of the measure where the first two enter. When the motive is two measures, the resulting simple period will be sixteen measures.

Within the period there is a correspondence of subject and predicate, or theme and antithesis. This opens a new set of questions, into which there is not space just now to enter. — *The Musical Mirror.*

HINTS AND HELPS.

- Let every exercise given to pupils have a purpose.
- The most difficult art known to man is to teach art.—Anon.
- A song will native all sermons to thy memory.—Giles.
- Education is the harmonious growth of the whole man.—Frederick.
- Think more of your own progress than of the opinions of others.—Mendelssohn.
- Every day that we spend without learning something is a day lost.—Beethoven.

— If you would know much about music, know more of other things.—*The Musical Messenger.*

— Cheerfulness is one of the graces every artist should cultivate, and it should be developed and increased.—Sonneckalb.

— The effect of good music is not caused by its novelty. On the contrary, it strikes us more the more we are familiar with it.—Goethe.

— Melody, both vocal and instrumental, is for the raising up of men's hearts and the sweetening of their affection toward God.—Hooker.

— Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.—Anon.

— Have you real talent for art? Then study music, do something worthy of the art, and dedicate your whole soul to the beloved saint.—Longfellow.

— Give me the best piano in Europe, and listeners who understand nothing and who do not sympathize with me in what I am doing—I no longer feel any pleasure.—Mozart.

— Passion, whether great or not, must never be expressed in an exaggerated manner; and music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—Mozart.

— "I despise all superficial, frivolous music, and never occupy myself with it. The object of music is to strengthen and enoble the soul. If it does else, save honor God, and illustrate the thoughts and feelings of great men, it entirely misses its aims."—Christofano Morales.

— It is the melody which is the charm of music; it is also that which is the most difficult to produce. The invention of a fine melody is a work of genius. The truth is, a fine melody needs neither ornaments nor accessories to please. Would you know whether it be really fine? Strip it of its accompaniments.—Haydn.

— It is not certain but a student can study harmony from books just as well as he can under the direction of a teacher; and a poor teacher, one who makes the subject obscure and dry, is worse than no teacher. If one studies harmony by himself or with one or two companions, it is well to have two or three text-books by different authors, take up a subject and see what each says on that subject, and then work out the solution until the whole matter is understood. One can go from one branch to another—from scales to intervals and then to triads and chords in their various forms, and reach the knowledge of all in the spare time of one winter. It is worth giving that time, too. There are many excellent text-books to be had now and many new ones are appearing every year. The study of theory should not stop at harmony but should go on through counterpoint and form. One who proposes to use music professionally should carry theoretical study as far as possible. He may bear in mind, however, that all knowledge is comparative. He can never know all. More than that the new things of music, the new discoveries in music, will keep one at some phase of theoretical study all his life.—F. H. Tuck.

A SEAFOOD

By JOHN D. COOPER

Music is not a play garden, or something pleasant merely to while the time; it should subserve. The world is made to be important. We want individuality in music; nothing more develops the imagination and perspective, making more than habits of accuracy and constant study, and then, added to persistence and concentration, will add to all mortal effort.

However hard we try, "Life means learning to abhor the filth and love the true." Let this also be said of music, and in the promotion of the best of art, let it broaden the composition, let it tend to higher purpose, to higher standards of manhood and womanhood, and in trying to eliminate self-glorification that individuality which all have a right to, and which every student's work should in time show: that originality which invests with such a charm his efforts. To reach this higher development, strive through conventional avenues of study.

Say not that musicians are sometimes jealous of each other, lest the neighbors hear this and say, "Alas! for the status of their art?" Cannot we learn of each other? Cannot cooperation do much more? Cannot pupils be taught by fair example to discriminate between the good and the bad? If teachers do not this, music fails far short of its mission. There is no need to herald the good or publish and exalt the apurious; there is a process in all things, as in the separation of the dross from the gold—different in its nature, but as sure. "Time is the touchstone which proves the prophet from the charmer."

The hurried haste of some students—I may say most students—is deplorable. The beauties do not often lay on the surface; it takes digging to bring up these gems of surprising beauty and great delight, and the delving process advances the musical taste, the technique, and gains in every way to musical form. Upon every student's music rack should be inscribed, "Learn to hasten slowly." Americans, though highly talented, are prone to rush, and not over-willing to take the discipline which is so necessary to the musician.

All do not wish to be professionals, but for the love of everything that is beautiful do not say to the children that you care for them "only to play a little." There is no demand for mediocrity in anything. If they were painting a picture, you would not say, "it makes little difference how you do it: you may use the reds for the yellow, or the blues for the greens—it is just a little I want you to learn." Music is tone pictures. "Sounds paint hues, and colors melt in harmony." What if we never reach our ideals, and they recede and grow further away from us as we approach them? Are we not climbing where we are steering toward them?

There are pastorals and barcaroles, and cradle songs and nocturnes and trifles. Would you have your daughter play a nocturne without the rhythm of the rocking cradle and the tenderness of the mother's song? Would you not have her play a nocturne, which suggests the evening and moonlight, or a barcarole, which takes you back to some picture in your own life, when there were songs upon the water?

There is a code for all connoisseurs amateur.

Amateur means lover. Amateur in music means lover of music. He的感情 are, or should be, amateur.

I was never more surprised, say, edified, than when a few years ago, in Leipzig, I went to the old "Thomas-Kirche," engine with the arrangements and decorations of whom I am familiar. How dull had played the organ. In the audience Mandelstam's "Dionysus" hymn, "From My Prayer," was given with brio, stolid and opaque accompaniment to perhaps a hundred voices, rousing from the hearts of young boys in the lower grades and human echoes of specific ages past; and when "From My Prayer" rang out in all its color and shrillness, I could almost feel myself turn brown.

As that one a blare in consciousness and one small sound like gilliganism.

In the culture page for the year, and on the geological map of the upper portion of the globe, in the Eastern and Southern regular series for 1888, showing the continents,

there has been inscribed in fainter letters, they of the publications after Bach, J.S., a long, though from the Eastern spring, as well as summer, may continue with Helene. "What additional success he made off what elements he overcame." Of times when "Gesangverein" Then beginning again with his confirming assurance that "Success is enough—understand all." I can analyze no bed that all success is congenital; that when we reach the goal we had marked out for ourselves there is still such an inviting unexplored vista beyond, that the pleasure is in the trying—creating to try to elongate.

"For it is faith in something and enthusiasm for something that make a life worth looking at."

Questions and Answers.

(Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other writing on the same sheet. In EVERETT CARLSEN'S "CARNIVAL OF VENICE" the question is given, or the question will receive attention, in accordance with the writer's name to be printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.)

J. W. F.—The best works for the study of Musical Analysis are "Musical Analysis" by Goodrich, price \$2.00; and "Music" by Rastatter, price \$1.00.

E. C. A.—"The Vocalist" 97 Fifth Avenue, New York, is a good paper for both teacher and students of vocal music.

2. You are correct in both instances as regards the errors in Chopin's Study in G flat in Mathews' Graded Course, Book X.

3. Yes, as near as can be given in English, is pronounced R-E-L'; the I having the sound of i in fee; the accent on the second syllable.

C O. B.—The words Lassan, or Lassu and Frisko, in Liszt's Rhapso., refer to the speed and character of the movement. Lassan means a slow movement which becomes more lively and rather wilder (Frisko).

Saint-Saëns' Danse Macabre is the dance of death. It is based on a poem by Ozalid. It is remarkably weird and ghoul-like and spectral in its character, protraying as it does, a dance of skeletons in a graveyard. It is a fine specimen of programme music.

M. H.—The De Reux's were born in Warsaw; Jean in January 14, 1832; Edward, December 23, 1835. A. L. M.

R.—The objection to the use of an upright piano in practicing voice exercises lies in the fact that its height causes it to throw back the voice when the singer is lifting it. Otherwise there is none. The best way in which to practice vocal exercises, except when it is absolutely necessary to have an accompaniment, is to use no piano at all. The voice should be heard alone because it thereby gains in surety and independence, and because the student can hear more critically the faults of method.—A. L. M.

A. F. A.—The name of Ysaye, the Belgian violinist, is pronounced E-e'-e. 2. Goodrich's Complete Musical Analysis, price \$2.00, published by the John Church Co., of Cincinnati, is the best work of its kind published. For an analysis of Beethoven's Sonatas only, Harding's Analysis, published by Novello, Ewer & Co., New York, price 75 cent., will be useful, as it is exhaustive in form. Schirmer's or Lloyd's "Academic" edition of the sonatas themselves contains very satisfactory analytical and critical markings and notes. For a work on Fugue perhaps Prout is as good as any.

L. M. C.—i, ii and iii mean very nearly the same degree of power; but the former is supposed to incline more toward forte, while the latter more nearly approximates piano.

2. There is no difference between the terms "tone-quality" and "tone-color."

3. For a child ten or twelve years of age, try Mrs. Little's "Story of Mendelssohn," J. C. Mays' "Young History of Music"; unless you can succeed in interesting them in what you read yourself.

4. Your question as to how an accompanist who sings, but is not a vocalist, can sing so as to detect inaccuracies in a singer by reading the voice part at sight, seems to me a very strange one. Anybody who is musical enough to play an accompaniment at sight ought to know at a glance whether the singer is giving the correct intervals or not. Perhaps some may not be able to do so; but there are many so-called "good readers" who merely translate from note to note without much understanding of the significance of what they play. But really, anybody who is familiar with note and chord intervals can have no difficulty in upon a singer. It is not a question for a vocalist, no, you must go direct, but a question of general musical knowledge, which any one may have, whether he can sing an accompaniment at sight or not.

The question as to whether the singer produces three parts or is merely a master of two voices is another matter.

D. W. H.—The name Wolf is pronounced roughly like Oh, or like a soft fawn. It is the name of a man who has composed several sets of songs, among great numbers. His arrangement, however, "Dresden Concert," has been copied in the arrangement of some compositions which were thought too difficult or out of tune to sing. I think some of his difficulties consist of this and the like. Whether he has some particular reason for this I cannot tell him.

J. C. C.—

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